

FUJI LAUNCHES NEW AFFORDABLE X-SERIES
COMPACT SYSTEM CAMERA: THE 16MP X-E2



Saturday 9 November 2013

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

HANDS-ON PREVIEW



NIKON

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D5300

The new flagship enthusiast DSLR

NIKON

COOLPIX P7800

28-200mm superzoom



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AP readers learn how to shoot
'wild'-style pictures in a zoo

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Amateur Photographer For everyone who loves photography

I HAVE often wondered why the landscape remains the most popular subject for photography enthusiasts. God's ever-changing world is, after all, one of the more difficult things to make good pictures of. The landscape photographer needs patience and needs to remember to exercise it. To make use of that patience, time is required too, in abundance, and the discipline to squeeze the trigger only when the moment is right no matter how long the wait.

With a still life I can make the sun rise and set when I like, and use diffusers to make a cloudy day, or none to enjoy the direct beams of my electronic daylight. But the landscape photographer can only look upwards to ask for the right weather, and then will it to arrive. And

he or she doesn't always ask nicely enough. Facing a spectacular landscape scene, one has to determine which bit of the human 180° vision it is that is causing the shutter finger to twitch. The landscaper has to edit the view and find that area, that feature, that atmosphere that best communicates the essence of the existence of that moment via a flat piece of paper. Most fail, I have to say, but when they succeed the results can be astonishing.



Damien Demolder
Editor

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IN AP 19 OCTOBER WE ASKED...

If you are a former Pentax user, is the K-3 enough to tempt you back?



YOU ANSWERED...

A Yes, and I'm going	31%
B Yes, but I've invested too much in another brand	26%
C No, not quite	18%
D No, it's miles away	17%
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THIS WEEK WE ASK...

Is good landscape photography more difficult than good portraiture?

VOTE ONLINE www.amateurphotographer.co.uk

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© TOM BENNETT

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Charlie Waite, judge and founder of the Take a view competition, takes a look at a selection of winners, runners-up and commended entries for the 2013 event

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Fujifilm XF 18-55mm F2.8-4 R LM OIS Lens ...	£319.00 or £21.62 p/m
Fujifilm XC 16-50mm f3.5-5.6 OIS Lens	£239.00 or £20.99 p/m

APNews

News | Analysis | Comment | PhotoDiary 9/11/13

“The greatest archive of the drama and mechanics of shipwreck we will ever see”

‘Unparalleled’ treasures revealed, page 7



COURTESY SOUTHERN

Fuji to take on Olympus and Panasonic • X-E2 due this month

FUJIFILM X-E2 IN BID TO FEND OFF CSC RIVALS

FUJIFILM has revamped the X-E1 in the form of the X-E2, in a bid to fend off competition from compact system camera (CSC) rivals Olympus and Panasonic.

Fuji claims that the X-E2 has better AF speed and handling than the X-E1 and expects it to pitch up against the likes of the Panasonic Lumix DMC-GX7 when it goes on sale this month, priced £799.99 body only.

In common with a growing band of cameras, the imaging sensor on the X-E2 comes without an optical low-pass filter – to help improve reproduction of image detail.

Among ‘60 differences’ over the X-E1 is the inclusion of Wi-Fi (operated via a button on top of the camera), a trumpeted AF speed of ‘0.08secs’ and focus peaking.

Fuji says it has improved contrast AF to boost image quality in low light and better deal with low-contrast subjects.

‘To sell more cameras, we need to expand our audience,’ said Fujifilm UK’s senior business manager Theo Georgiades, adding that enhanced AF is needed to achieve this. ‘We want to take on SLRs.’

The X-E2 includes the same 2.36-million-dot OLED EVF as its predecessor but, adds Fuji, it has improved AF tracking in its full HD movie mode. Film-simulation selection is possible using the



Like the X-E1, Fuji hopes the X-E2 will appeal to a ‘wider’ audience

video function, as is exposure compensation of $\pm 2\text{EV}$.

The X-E2 houses the same 16.3-million-pixel, APS-C-sized X-Trans CMOS II imaging sensor as the X100S.

Features include ISO up to 6400 (expandable to 25,600), an EXR Processor II image engine and a claimed burst rate of 7fps (frames per second). The data write speed is 1.8x faster than on the X-E1, according to Fuji.

Billed improvements include Digital Split Image technology, to aid manual focusing, and exposure compensation of $\pm 3\text{EV}$ for still images. The camera also sports a larger, 3in LCD monitor, in-camera raw file conversion and a pop-up flash.

Photographers should be able to check settings such as aperture, shutter speed and exposure compensation before the camera is switched on.

The back of the camera now includes a second function button, which can be customised.

Fuji’s Lens Modulation Optimiser software has been included to help improve edge-to-edge image sharpness.

The X-E2, which will eventually replace the X-E1, is due to arrive in shops in mid-November.

A 10–24mm f/4 lens that was due next month, is expected to go on sale in January.

SNAP SHOTS

● An inquest into the death of a photographer whose body was found in open-air bathing ponds on Hampstead Heath in August is due to take place in December. Swedish-born photographer Sussie Ahlburg, 50, was found dead on 5 August having been reported missing by her family the previous evening, after failing to return home (see *News*, AP 24 August). A post-mortem examination proved inconclusive, prompting further tests to be carried out.

● A BBC TV weather presenter lost ‘priceless pictures’ from a ‘worthless laptop’ stolen from her home in south London last month. Wendy Hurrell also lost precious family jewellery in the burglary, which she branded ‘pathetic’ in a message posted on social networking website Twitter.

SIGMA LAUNCHES 24-105mm ‘ART’ LENS

SIGMA has confirmed the UK price of its new 24–105mm lens, a zoom designed to be suitable for use on a full-frame camera.

The Sigma 24–105mm f/4 DG OS HSM, part of Sigma’s ‘Art’ line-up, is due out in a Canon-mount version from this month, priced £849.99.

The lens will also be available in Nikon, Sony and Sigma AF mounts, at dates yet to be confirmed.

The newcomer incorporates a Super Multi-Layer Coating designed to cut lens flare and ghosting and produce ‘sharp and high-contrast images even in backlit conditions’.

Features include a minimum focusing distance of 45cm and a nine-blade diaphragm.

The Japanese-made lens will accept 82mm filters.



Do you have a story?

Contact Chris Cheesman
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AP
THIS
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IN...

1955

p.m. At the end of the Meeting the following statement was issued:—

Arising from the Inquiry by the Executive of the Central Association of Photographic Societies into the dispute between Guildford Camera Club and Windlesham Camera Club, the Windlesham Camera Club's membership of the Association has been terminated forthwith.

Windlesham Camera Club is, therefore, no longer affiliated to The Royal Photographic Society of Great Britain.

The Sixth, and final, Silver Jubilee Autumn Lecture in the present series will be given in

Disturbing news can be found in the *Club and Society News* section of this week's AP in 1955. Unlikely as it sounds, it seems camera club wars had broken out in the quiet streets of Surrey. The news came in a statement delivered at the end of an Executive Meeting of the Central Association, held at the Royal Photographic Society's offices in Kensington, London, on 21 October of that year. 'Arising from the Inquiry by the Executive of the Central Association of Photographic Societies into the dispute between Guildford Camera Club and Windlesham Camera Club, the Windlesham Camera Club's membership of the Association has been terminated forthwith. Windlesham Camera Club is therefore no longer affiliated to The Royal Photographic Society of Great Britain.' And on that bombshell, the meeting concluded.



© Jason Bell / Camera Press

The images were available from the Camera Press website

Agency says fee normal for 'private shoot' DISMAY AT PRINCE GEORGE PHOTO FEE

NEWSPAPERS were asked to pay if they published more than one official christening photograph of Prince George, under rules laid down by the agency releasing them.

'It's an utter disgrace this was allowed to happen and an even bigger one that Fleet Street allowed it to happen,' claimed a well-placed industry source, who asked not to be named. The source added: 'It's not the money, it's the principle.'

The portraits were captured at Clarence House by photographer Jason Bell immediately after Prince George's baptism at St James's Palace in London on 23 October, and released by photo agency Camera Press.

Camera Press told AP that only one of the four official portraits was free to use, for a 24-hour period that began at 10 o'clock on 24 October.

However, the agency was charging media at least '£150 a pop' for access to the

others, according to AP's source.

The fee is designed to recoup some of the costs incurred in what Camera Press stresses was a 'private shoot', an agency representative told AP.

The fee came about following negotiations between the agency and Buckingham Palace.

'So much for the Royal Rota,' added the industry insider, despite this being a private shoot.

The Royal Rota allows a limited number of photographers and reporters to cover royal engagements, with the idea being that they pass on pictures and copy to other local and national media.

It was set up under an agreement between the media and Buckingham Palace, to help avoid overcrowding at royal events.

Camera Press allowed AP access to free-to-use christening photos of Prince George, having earlier been told this would not be possible.

CLUBNEWS

Club news from around the country

HESWALL PHOTOGRAPHIC SOCIETY

The society, which is celebrating its 50th anniversary, says it welcomes new members and guests. A talk entitled 'Postcards from Provence' is due to take place on 8 November. Meetings take place on Fridays at 8pm at St Peter's Centre, Lower Heswall, Wirral, Merseyside CH60 0DZ. Visit www.heswallphotosoc.co.uk for details.

SONY E-MOUNT LENSES BACK FULL-FRAME

SONY is poised to debut five new 'full-frame' E-mount lenses over the next few months, comprising: a 35mm f/2.8 ZA (due at the end of November); a 24-70mm f/4 ZA OSS (January); 55mm f/1.8 ZA (January) and 28-70mm f/3.5-5.6 OSS (spring 2014). A revamped A-mount 70-200mm f/2.8 G SSM II zoom lens is due

out around now, with an E-mount G lens in the shape of the 70-200mm f/4 G OSS by next spring. A Zeiss-branded f/4 'ultra-wideangle zoom' and 'large-aperture prime' are also on the horizon for 2014, according to Sony.

Future full-frame E-mount optics are also set to include a new macro G lens.

SNAP SHOTS

● Fears that a photographer had been swept into the sea off the Dorset coast by large waves appear to have been misplaced. Two people contacted the Maritime & Coastguard Agency on 26 October, claiming to have seen a person swept into the sea off the Cobb at Lyme Regis in Dorset. Despite a search operation involving a helicopter and lifeboats, no one was found. A photographer reportedly came forward later, claiming he was probably the person feared missing, according to *Bridport News*. The search was suspended 'pending any new information'.

● Photo enthusiasts will have access to a new darkroom that is set to open in Kensington, West London. A free open evening is due to take place on 6 November in the Carlyle Building of Kensington and Chelsea College, London SW10 0QS, just off King's Road. Call 0207 573 3600 for details.

£999 camera has Bionz X processor

SONY RX10 'PREMIUM' BRIDGE CAMERA UNVEILED

HOT ON the heels of the Alpha 7 and 7R full-frame compact system cameras (see *News*, AP 2 November), Sony has revealed a new bridge camera with a 1in-type, back-illuminated, 20.2-million-pixel Exmor R CMOS imaging sensor.

Housing the same Bionz X processor as its full-frame siblings, the Cyber-shot DSC-RX10 is a 'premium bridge' model targeted at SLR users, compact-camera upgraders and videographers. Sony claims that the processor delivers better 'area-specific' noise reduction.

Photographers can customise the camera with up to 40 functions that can be assigned to seven customisable buttons. The magnesium-alloy-bodied RX10 is also designed to be moisture-resistant.

The Carl Zeiss Vario-Sonnar 24-200mm f/2.8 lens contains 14 elements in 11 groups. Features include a manual control ring and a tiltable, 3in (1.2-million-dot) LCD display.

An advanced aspherical lens helps to reduce lens diameter by 20%, cutting down the size of the camera body, according to Sony.

Also on board is Detail Reproduction Technology, designed to produce finer detail and improved contrast on fabrics in a scene, for example.

The camera includes a 1.44-million-dot



OLED EVF and a built-in ND filter.

The RX10 boasts an AF speed of 0.18secs, a new 'lock-on AF' feature and a mode designed to help more accurate focusing on small subjects.

In a step up from standard face-detection, a new 'eye-focus' mode 'sharply focuses on an eye even when the subject's face is looking slightly aside'.

A 3cm macro mode is promised to be an improvement on the 5cm limit of the Cyber-shot DSC-RX100 II, for example.

In a bid to attract videographers, the RX10 includes a built-in microphone and audio level meter.

The RX10 has an ISO range of 125-12,800 and is due out from mid-November, priced £999.

PARK CAMERAS EXPANDS TO LONDON

HIGH-STREET competition in the capital is set to heat up with news that Park Cameras is preparing to open a store in London's West End before Christmas.

The award-winning photo retailer – which will continue to operate its flagship outlet in West Sussex and online business – plans to open in the 'heart of London's West End' in December.

Roscoe Atkins, managing director of Park Cameras, said: 'This is a major step forward for our business. We are very proud of our flagship store in Burgess Hill and very pleased that we are able to attract customers from all over the UK.'

He added: 'The London store will provide a more convenient location for our large customer base in the Greater London area.'

'We believe there is a large market for our proposition, focusing on quality and choice of brands and an unrivalled level of product knowledge and customer service.'

'We are looking forward to getting the store open and trading.'

In February, Park Cameras recruited Jessops' former chief David Adams as chairman – a year after he left the UK's largest photographic chain.

Founded in 1971, Park Cameras says it is looking to hire staff with 'exceptional talent' for its new London store.

Applicants should also have a 'passion for photography' and a 'helpful, friendly approach'.

Those interested in applying for a job should email londonjobs@parkcameras.com.

SHIPWRECK PHOTO TREASURES UNEARTHED

A 'HAUNTING' archive of shipwreck photographs dating back to 1869, captured by four generations of the same family, will go on sale at Sotheby's this month.

More than 1,000 negatives, including over 700 original glass plates, document more than 200 shipwrecks off the Isles of Scilly and Cornwall between 1869 and 1997.

The archive, described as 'unparalleled' by auctioneers, was started by press photographer John Gibson (pictured right), who bought his first camera 150 years ago.

'At the very forefront of early photojournalism, John Gibson and his descendents were determined to be first on the scene when these shipwrecks struck,' said a spokesperson for Sotheby's in London, where the collection will go on sale on 12 November.

'Each and every wreck had its own story to tell with unfolding drama, heroics, tragedies and triumphs to be

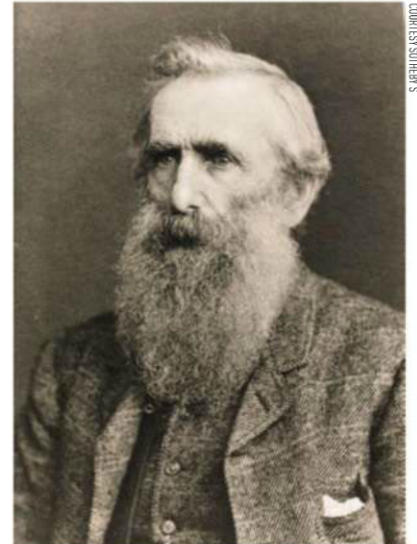


The Minnehaha, wrecked off the Isles of Scilly on 18 January 1874

photographed and recorded, the news of which the Gibsons would disseminate to the British mainland and beyond.'

John worked with his sons, including Alexander, who served as a 'telegraphist'. The team were said to have travelled with handcarts to reach the shipwrecks, 'scrambling over treacherous coastline with a portable darkroom, carrying glass plates and heavy equipment'.

John Gibson had previously worked as a



studio photographer in Penzance, Cornwall, before returning to the Isles of Scilly in 1865. The archive is estimated to fetch up to £150,000.

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SNAP SHOTS

● Fujifilm has released new firmware for its X100 high-end compact camera that is claimed to boost AF speed by 20%. Other improvements include the addition of the Focus Peak Highlight function for manual focusing and a 0.2sec shorter start-up time. To download version 2.0, visit www.fujifilm.com/support/digital_cameras/software/.

● The best images from this year's World Press Photo Awards will go on display at the Royal Festival Hall in London from 8-26 November. The show is being exhibited 'without censorship' in 45 countries, say organisers. The overall winner of World Press Photo was Swedish photographer Paul Hansen. UK-based photographer Nadav Kander won first prize in the Staged Portraits Single category.

● *Vogue* photographer Mario Testino has been awarded a honorary OBE. Testino's royal subject list includes the official engagement photos of the Duke and Duchess of Cambridge and portraits of Princess Diana. His *Vogue* covers include shots of supermodels such as Kate Moss and Naomi Campbell.

'Pocketable' XQ1 due out this month

FUJI REVEALS NEW 'PREMIUM COMPACT'

FUJIFILM claims its new XQ1 is a 'very pocketable' compact and suitable for professional photographers to use as a spare camera.

The Fujifilm XQ1 features an f/1.8 lens that aims to deliver the 35mm viewing-angle equivalent of a 25-100mm zoom. It has a two-step lens barrel.

The 206g model houses a 12-million-pixel, 2/3in X-Trans CMOS II imaging sensor and an EXR Processor II, as featured on the Fujifilm X20.

A 3cm macro mode and

4x digital zoom are included, plus manual focus and a 3in, 920,000-dot LCD screen.

A continuous burst rate of up to 12 frames per second is possible (at a reduced resolution).

The camera, expected in shops this month priced £349.99, effectively replaces the XF1.

Fuji says it is developing an underwater housing for the camera, due to be launched early next year at an unconfirmed price of £199.



© AFP/FABIO BUCCIARELLI

NIKON AWARD FOR SYRIA WAR PHOTOS

ITALIAN photographer Fabio Bucciarelli has won the Nikon Photo Award for a 'striking' series of images captured in the war-torn Syrian city of Aleppo.

The award for Bucciarelli, a 32-year-old engineering graduate who specialises in digital imaging, comes less than six months after he won the 2013 Robert Capa Gold Medal for demonstrating 'exceptional courage' in capturing images of the Syrian conflict.

The latest honour was awarded to the AFP photographer in the Professional category as part of the Bayeux-Calvados Awards for War Correspondents.

The same awards saw Mexican-born photographer Javier Manzano win a French Ministry of Defence prize, also for images taken in Aleppo last year.

In next week's AP
On sale Tuesday 12 November

FREE

Your essential guide to the new camera launches of 2013



CANON POWERSHOT G16

We test **Canon's** new advanced compact with wireless connectivity, a 12-million-pixel CMOS sensor and 28-140mm (equivalent) zoom lens



HANDS-ON

PANASONIC LUMIX DMC-GM1

Richard Sibley gets his hands on a pre-production model of **Panasonic's** latest micro four thirds camera

PORTRAITS



THE PEOPLE OF SOHO

Peter Zelewski explains how he began his project of photographing people in London's Soho

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

The Photographer's Laboratory

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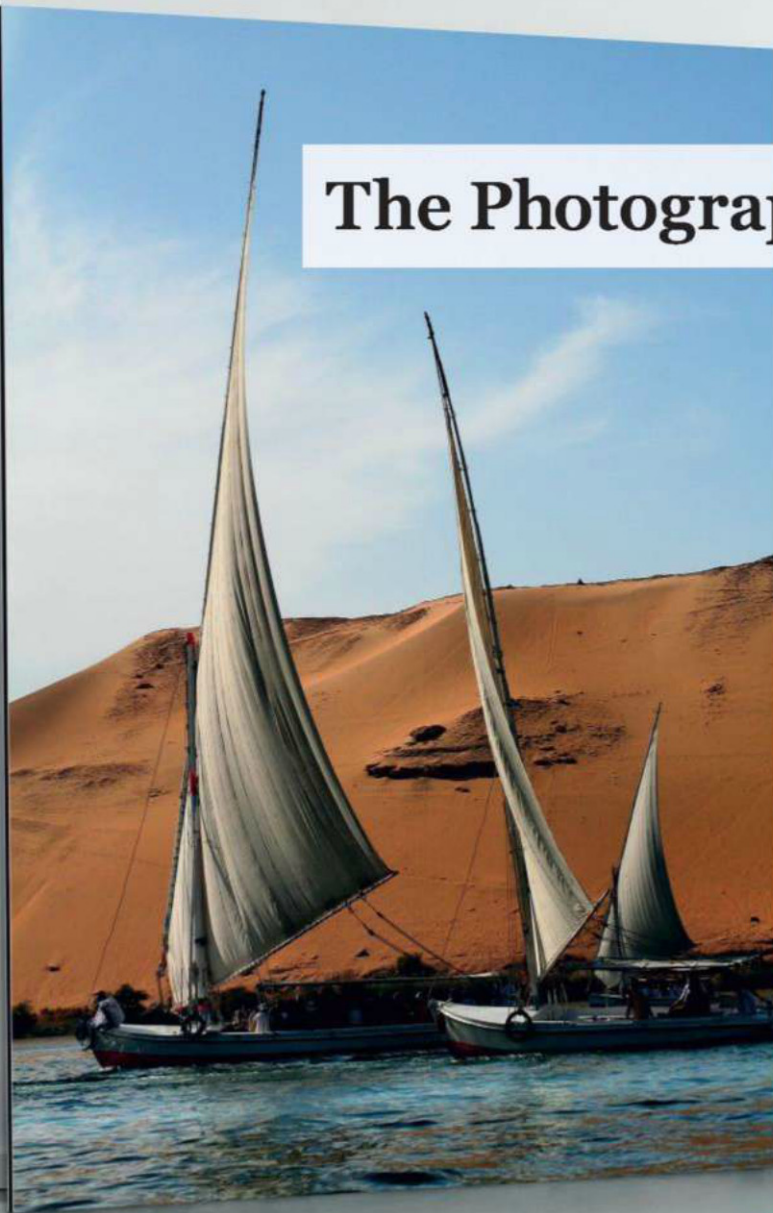
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AP hands-on

Nikon D5300

Damien Demolder gets his hands on Nikon's new enthusiast-level, 24-million-pixel **D5300** DSLR

WHILE the serious enthusiast is unlikely to be swayed into buying a Nikon DSLR over a Canon model purely because the Nikon camera is newer, the reality is that at the non-premium end of the market this is how some people make their buying decisions. 'Newer' must mean 'better'.

This demand for the 'new' explains why we see such short product cycles in the camera market, and why manufacturers feel the need to introduce even small advances in technology or feature sets in cameras with completely new names – rather than a 'Mark II' type of naming format.

Those familiar with Nikon's range of DSLRs may not see the sense in the company's introduction of the new D5300, especially as Nikon will maintain the D5200 alongside this model in the range – new and old together. By doing so, though,

Nikon expands the number of cameras it has on offer and the number of price points it can cover, while also being able to have a model that can carry a 'New' sticker, and which introduces new features to the price band in which it will sit.

That's not to say that the D5300 isn't different to the D5200, though, as a new processor, new body design and the integration of wireless communications do genuinely bring additional benefits to the photographer.

DESIGN AND HANDLING

Nikon is very pleased that it has achieved a new way of constructing camera bodies, which it describes as a 'monocoque'. Instead of there being a chassis, onto which the components and the body shell are attached, the D5300 is designed to have

'The D5300's body is made of a new material, but Nikon won't say what that new material is'

everything screwed to the insides of the body form itself: exoskeleton, rather than the usual endoskeleton.

The D5300's body shell is also made of a new material, although Nikon won't say what that new material is – just that it is new. The upshot is that the body is less heavy than it might have been, and is 25g lighter, including the battery, than the camera it doesn't replace, the D5200.

I'm not entirely sure that when I used the camera I could appreciate the exact weight loss that has occurred, but I was able to enjoy the fact that this is truly a lightweight DSLR, of the type that we might not mind carrying all day, over the shoulder, in a bag or in a large pocket. The body is very small too, although it is balanced with a reassuringly large grip for the right hand. It seems ironic that a small and light camera should need a large grip, but I found it allowed me to be aware I was carrying the camera, and should a larger lens be attached it will help to support the forward pull of such a weight distribution.

The buttons are arranged much as one might expect, with all the principal controls falling easily to the finger or thumb. The rear 3.2in LCD is very nicely bright and clear, with its 1.037-million-dot resolution. Nikon has set the viewing panel into the glass screen, so there are no gaps or internal reflections, which produces good contrast and a clear view from a quoted angled of up to 170°. I am impressed.

In live view, the screen works well when

AT A GLANCE

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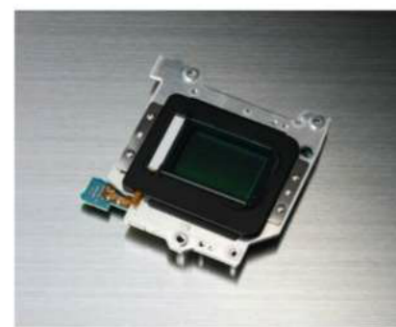


Above: The body styling will be familiar to those used to the Nikon 5000 series, as will the standard menu. The 3.2in flip-out screen has impressive visibility

Below: The top of the camera houses only a few control points, keeping the layout simple and unthreatening for newcomers. A stereo microphone lives in front of the hotshoe



Top row: Nikon has retained its choice of layouts for the rear-screen display, with text-based and graphically expressed options to suit personal preferences



Bottom row: The new battery, which is backwards compatible with the D5200, offers a longer life. There is no low-pass filter on the sensor, for extra resolution

the camera is held low or high, and I found the AF quick enough and seemingly accurate. The response of the shutter in live view also seems good.

STILL TO TEST

The principal changes in this model are of the sort that will only be proved in testing, but at this stage their potential is worth pointing out. Using the higher-capacity Expeed 4 processor, Nikon claims it has been able to reduce noise in its images through the use of more complicated calculations. A related benefit is that now

noise levels are lower the company is comfortable offering a higher ISO setting – the D5300 allows ratings of up to ISO 25,600. More complex calculations also provide the potential for better white balance assessment in automatic modes via a more comprehensive assessment of the scene, and a better rendition of colour overall.

Lower noise should also lead to better resolution of detail from the 24.2-million-pixel sensor, as should Nikon's decision to do without the micro-blurring effects of a low-pass (anti-aliasing) filter. Leaving the

low-pass filter off the sensor has become very fashionable, and I suspect it will be a great draw for many photographers. Moiré in images created by a sensor with 24 million pixels, even an APS-C-sized sensor, is still something that is quite likely to occur, but there is also plenty of software to correct it after the event.

The other thing to note is that this model sees the introduction of a new battery cell, which Nikon says increases capacity from 500 shots to 600 compared to the cell used in the D5200. It annoys me when companies change their battery forms, but on this occasion the new cell and that used in the D5200 are interchangeable.

Obviously, I couldn't test the battery life of the camera, but we should take the increase as good news. I will also have to wait to test the Wi-Fi and GPS capabilities of this new model, but neither can be held as negative points just for their inclusion. The Wi-Fi integration means users will be able to control the camera from an Android or iOS device, and will be able to wirelessly transfer images for viewing, editing and sending while on the go.

CONCLUSION

It would be easy to dismiss the D5300 for being too similar to the D5200, but that really isn't the point. There is not much wrong with the D5200, and the changes that this new model brings can only make it better. Perhaps Nikon could have called it the D5200 II, but I'm not sure it matters one bit.

The Nikon D5300 will cost around £730 body only and be available from 14 November. **AP**



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BOOK

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



© WILL PRYCE



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The Library: A World History

By James WP Campbell and Will Pryce. Thames & Hudson, £48, hardback, 320 pages, ISBN 978-0-500-34288-6

THE PAST, present and ever-worrisome future of the humble library is exhaustively covered in this supreme effort of scholarship and photography. This is the kind of coffee-table book that really earns its size – the 31x24cm pages allow both Campbell's research endeavours and Pryce's photography to spread out and luxuriate. You can really drink both of them in, absorbing the material like a child curled up on a library beanbag.

Pryce's photography for the book has already garnered some attention online, and deservedly so. He continually finds fresh perspectives and means of shooting subjects that are ostensibly very similar, and in the ancient ruins and defunct buildings in particular he raises interesting questions – as Campbell observes in his introduction. After all, a church without pews is still a church. Is a library without books still a library?



Submerged by Tyler Shields

Until 9 November. Imitate Modern, 27a Devonshire Street, London W1G 6PN.
Tel: 0207 486 9927. Website: www.imitatemodern.com. Open Mon-Fri 10am-6pm, Sat 10am-5pm, Sun by appointment. Admission free

IN ITS very last week, this exhibition sees Hollywood photographer Tyler Shields exploring new ground with a series of images taken underwater. The shots feature participants in sartorial dress – ballgowns and black tie – striking poses and creating tableaux in sub-aquatic conditions ranging from Grand Canyon lakes to home bathtubs. The lighting is often quite sparse, looking like little more than a single strategically placed

point-source light, and this lends the images a certain simplicity that counterbalances the elaborate concept. Many of the people featured are advertised as Hollywood stars, although I confess that the top-billed names such as Lydia Hearst and Connor Paolo mean nothing to me. While the high concept has all the subtlety of, well, a woman in a ballgown standing in a swimming pool, it's executed with technical panache.

EXHIBITION



© TYLER SHIELDS



© PETER FISCHLI/DAVID WEISS, COURTESY GALERIE SPROUTH MAGES BERLIN, LONDON, GALLERY PROSCHNER ZÜRICH AND MATTHEW MARKS GALLERY NEW YORK

Flowers & Mushrooms

Edited by Toni Stooss. Hirmer, £39.90, hardback, 220 pages, ISBN 978-3-777-42154-4

THE LACKLUSTRE

front cover and nondescript title belie the depth of this intriguing book. Quite a bit more than yet another collection of pleasant plant photography, *Flowers & Mushrooms* is, in fact, a visual exploration of the role the eponymous pair have played in art, culture and the media throughout the years. Photography makes up a pleasing bulk of the content, with images from a range of photographers, including Karl Blossfeldt and Nobuyoshi Araki (as you might expect, Araki's series is strikingly different). Flowers have accrued a large amount of symbolic baggage –

Shakespeare's 'rose by any other name' carries as much romantic weight today as it did in the 1600s – and this book manages to hit this intriguing niche of culture very well indeed.



© LOU BONIN/TCHIMOUKOFF

Top: 'Pilze/Funghi 18, 1997/98' by Peter Fischli and David Weiss

Above: Lou Bonin-Tchimoukoff's rayograph, taken in Paris, 1928

BOOK

istillshootfilm.org

IF YOU hadn't already guessed, Paris-based Rachel Rebibo still shoots film. Her popular blog named after this habit celebrates everything great about film photography, with regular contributions from a small but enthusiastic community that has built up around it. The site features heaps of film images across a range of genres, the bulk of which is made up of glamour-esque portraits and stylised landscapes. It feels at times like scrolling through the 'Upcoming' tab on 500px. A beginner's guide to film photography done in conjunction with another blogger (www.nathanjones.com) is a nice inclusion, and

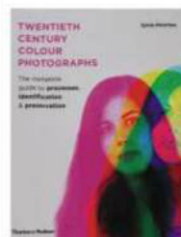


WEBSITE

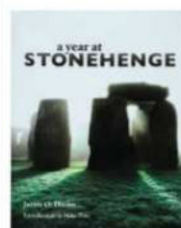
Rachel sometimes poses questions to the community. The confrontational, defiant tone of the blog's title does feel a little odd (plenty of people still shoot film, as AP's mailbox can attest), not that it really matters.

CONDENSED READING

A round-up of the latest photography books on the market



● **TWENTIETH CENTURY COLOUR PHOTOGRAPHS** by Sylvie Pénichon, £39.95 As an on-hand reference, this overview of the history of colour photography is superb, with abundant information on shooting colour photographs, printing them and preserving them for the future. There's a decent range of illustrations throughout the book, which is helpful for explicating the differences between films and printing methods. Be aware that the 'colour photographs' of the title refers exclusively to colour photography using film. For those whose interests lie in that direction, this is an excellent reference book.



● **A YEAR AT STONEHENGE** by James O Davies, £16.99 James O Davies has put a year into getting familiar with one of Britain's best-loved monuments, and documented his journey with a mixture of film and digital photographs. Some of the shots are a little dry, but winter in particular looks fantastic. The events and festivals that surround the monoliths, such as summer solstice, help to add some visual variety and give a little understanding of how important Stonehenge is to many people. ● **THE EDGE OF VISION** by Lyle Rexer, £25 Abstract photography is an intriguing genre. Often it means different things to different people, and people may vehemently disagree over whether an image qualifies as an abstract. While it feels like a fairly modern innovation, the history of abstract photography goes back further than you might think, as Lyle Rexer demonstrates. He charts an interesting course of history, with roots in the work of William Henry Fox Talbot.



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Letters

Share your views and opinions with fellow AP readers every week



LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



FUJIFILM

USING THE FREE TORCH

While in the process of producing quality photographs, one would find a good location in which to exercise one's compositional skills, then set the camera to the appropriate settings, as one does with film and digital photography. With care, the best light and lots of determination and patience, we can all create that killer image. Or can we?

Arriving back home after a long enjoyable and fruitful day of photography, a time of suspense ensues. Setting up our darkrooms – mine is under the stairs – we enter the reddish and very dimly lit room

for the printing stage. Before that comes the loading of the film into the developer tank – Paterson, no doubt! And the advice echoes in one's head that according to our AP Editor it would be a good idea to use the LED torch gift (free with AP 26 October and brilliant, by the way) to illuminate the job of putting one's freshly exposed film onto the reel. Eh? I was under the impression this was done in total darkness, or have I missed something?

Adam Law, South Lanarkshire

A joke, Mr Law, like closing your eyes and loading the film in daylight – Damien Demolder, Editor

*IN A CHOICE OF COMPACTFLASH OR SDHC NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



WELL DONE, FUJI

I bought a Fujifilm FinePix X100 shortly after it was released, and I love it. I find the resolution enough to produce A2 prints, and while some reviewers have found various niggles, they have never worried me much, and my photography ranges from landscapes to street work. In any case, Fuji produced a series of firmware updates that dealt with most of the issues in question.

Recently, I discovered that Fuji has released firmware 2.0. Apart from the sensor, this has brought the camera almost up to the spec of the X100S. As one

reviewer wrote, 'I've been using the update for a while on my X100 and it has breathed a whole new lease of life into the camera.'

Fuji is to be congratulated for producing a firmware update for a camera that has been superseded. Unlike many other manufacturers that seem to want to persuade you to upgrade to a new camera, Fuji has looked after those who invested in the original X100. It makes me want to stay with the company always.

Dave Clegg, via email

WRONG NAME

I'm a huge fan of Eric Kala Forey, so I ran out to the kiosks to get the new issue of *Amateur Photographer* on the morning it was released. That's when my eyeballs exploded. You misspelled his name throughout the entire article! You know what this means in terms of exposure for his fabulous work: zero. You wrote a great article about him, so clearly we're all in agreement here: the man has a truckload of talent, and he deserves recognition.

Marie-Charlotte Pezé, via email

You are right, Marie-Charlotte. We unfortunately misspelled Eric Forey's name in the article, and we apologise for any confusion caused. You can see more of his work on his website at www.kalaphoto.fr – Oliver Cotton, senior sub-editor

WEATHERPROOF WONDER

How I wished I had a Pentax K-5 II while holidaying in the Lake District recently. Instead, I had my Nikon D5000, which I had to shelter from the rain. I missed out on some fantastic moody atmospheric lakeland scenes, as I dare not risk camera and lens failure due to the wet weather.

If only Nikon made weatherproof cameras and lenses, and flashguns, like the Pentax range. A weatherproof version of the D800 with an articulated screen would have been my dream camera, the only problem being that it is difficult to use handheld due to camera shake. To overcome this, Nikon needs to produce prime lenses below 200mm and fast wideangle zooms with vibration reduction (VR), as I prefer to use the lower ISO settings for quality. To retain reasonable quality, I would not use ISO settings above 3200, preferably lower, even for documentary shots of my family and friends.

Pentax has overcome this problem by having VR built into the body so that all its K-mount lenses automatically benefit from the feature. As I am retired, I am seriously considering switching brands from Nikon to Pentax, as its cameras are more easily affordable to me and seem to satisfy most of my needs for DSLR gear.

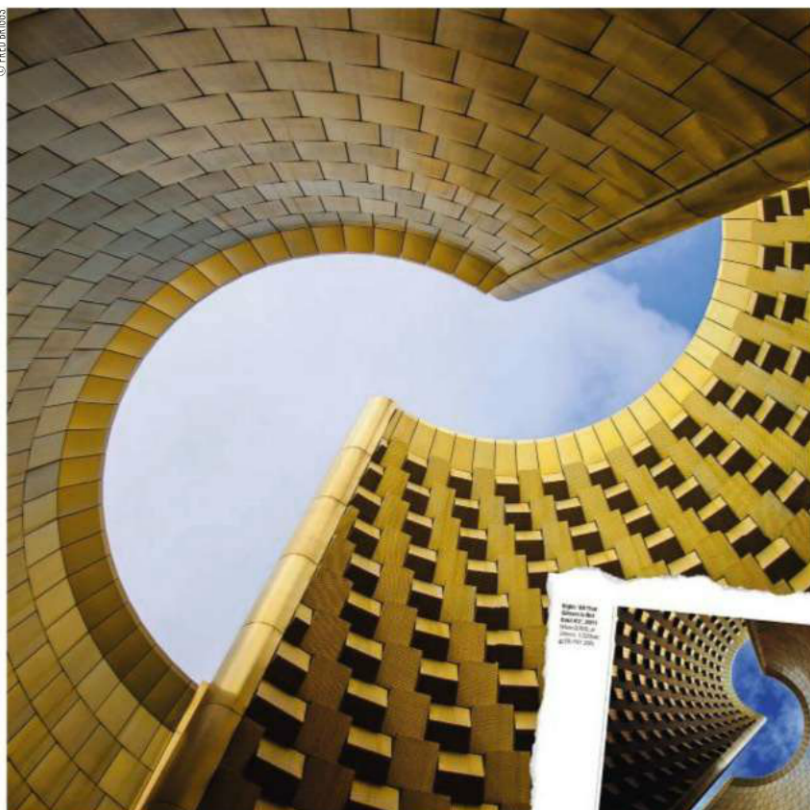
John Heywood, via email

There is always the Pentax K-3. It isn't full frame and it doesn't have 36 million pixels, but... – Damien Demolder, Editor

What The Duck



<http://www.whattheduck.net/>



SIMILAR PICTURE

As I turned to the second page of the article on Eric Forey (AP 26 October), the picture 'All That Glitters Is Not Gold #2' immediately caught my eye. This was not just because it is a good photo, but because I have a similar photograph of my own (see above). The picture was taken in Parc Vulcania near Clermont-Ferrand in the Auvergne region of France, which is well known for its many extinct or perhaps just dormant volcanoes.

The structure represents the cone of a volcano, and covers a very interesting and educational exhibition building set into the ground beneath it. My picture was taken using a Canon EOS 10D with 28-135mm lens in 2003, during a family holiday. I would have liked to have waited for the clouds to pass to capture a fully blue sky above the cone, but we had two toddlers in tow at the time so this was the best I could manage!

Fred Briggs, Leicestershire



LET THERE BE LIGHT

In AP 5 October, Damien Demolder's leader about the council switching off the road

lighting reminded me of this picture I took last year in Milton Keynes!

Nigel Cox, via email

BACK CHAT

AP reader Martin Johnson considers the realities of phototourism, and how photographers can do more to help save wildlife

I READ recently in the press that wildlife and photo-tourism was starting to have an adverse effect on the very wildlife (and environment) that people were spending large sums of money coming to see. Increasing numbers of tourist buses travelling into wild areas, together with 'safari-camps' and hotels, were starting to impact on the ecosystem. Given the large numbers of tourists – and their requirements – this would seem to be inevitable. With so much money coming in, it seemed wrong to me that the benefits of tourism were not always filtering down to local people, and that even the wildlife itself was being disturbed.

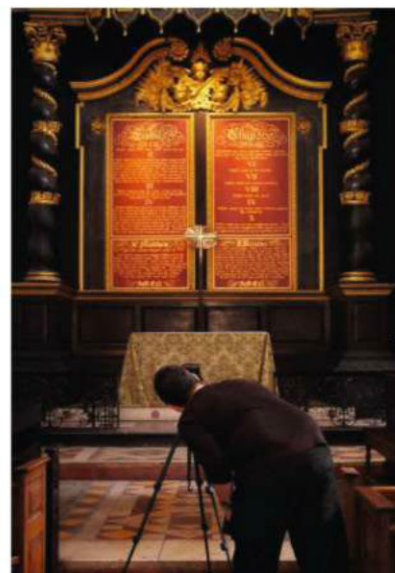
We are all aware of the shocking level of poaching taking place in Africa, which is increasing at an alarming rate, despite the money coming in from ecotourism. With rhino horn now worth more than gold on the market, it is unlikely that poachers will be persuaded to switch from their brutal trade to tourism, so it is even more vital that tourism is not adding to the pressures on wildlife. I am more than ever convinced that if local economies are bolstered by tourism, then individuals will not be tempted into poaching – with the inevitable consequences. With many anti-poaching organisations adopting 'shoot-to-kill' policies, potential poachers might be persuaded that the benefits of a regular wage far outweigh the lucrative gains – or risk of death. So countries must invest their tourism income wisely, creating meaningful employment for local people, while boosting their infrastructures.

Prince William – to his credit – has recently added his voice to the dire situation in Africa, and with his obvious passion wildlife has gained a valuable champion. It is hard not to be pessimistic, hold our hands up and say, 'Elephants and rhinos are doomed,' and that efforts should be concentrated on those species we can save. But to me that is letting both the wildlife, ourselves and future generations down. I believe that there is hope for wildlife.

Given – as now appears very likely – that terrorists are funding themselves through poaching, governments cannot say that they have to concentrate their resources on fighting terrorism, because the two things are now heavily connected. Taking away the source of revenue for the terrorist groups will then impact on their ability to perpetrate any more outrages like the appalling attack in Nairobi, so surely it makes sense to put every available effort into protecting the elephants, rhinos and other wildlife.

So what can photographers do to help? By choosing tour companies that are ethical in their approach to sustainable tourism and are serious about ploughing some of their profits back into the local communities, we can ensure that we are doing our bit to preserve these wonderful animals, their habitats and the people who live alongside them.





Andy shooting the altar area of St Mary's, an important shot for his book project

what he could do,' says Andy, who was also drawn to this particular church because, from 1870, John Henry Newton served as its minister. Newton was originally a slave trader, but he converted and went on to preach against slavery – and to compose the hymn 'Amazing Grace'. The church has a plaque dedicated to him, with his words inscribed upon it, and as this connection gives the church a unique characteristic it became the focal point of the story.

Before we started shooting, Andy and I looked around the church and decided what we wanted to show and how we wanted to present what was on offer. As the story of Newton was the main focus, it made sense to use the plaque on the wall on the cover. We tried some 'record'-type pictures of it and then tried to create some drama with exaggerated angles, but it was when we stepped back that we noticed a more interesting shot could be had by shooting between the pillars of the church. These were lit beautifully from the side, and created both depth in the image and a frame for the plaque. We also shot the altar piece, decorations and canopy, making deep exposures to emphasise the rich colours and warm atmosphere.

The shoot went on to capture the main features of the interior: the windows, the organ pipes and the grand and dramatic chandeliers. Then we moved outside to demonstrate the stone exterior of the building, its bell towers and the life that goes on around the church.

EDITING AND LAYOUT

Once back at the office, we edited the images to a collection of 45 that together created a clear idea of both the inside and outside of the church, with distant and close views to show important characteristics. Andy chose an upright A4 book with matt pages and a plain cover that would allow

Fujifilm Create photo-book day

Reader **Andy McDonald** won a day's shoot with AP editor **Damien Demolder** to produce a Fujifilm Create photo book

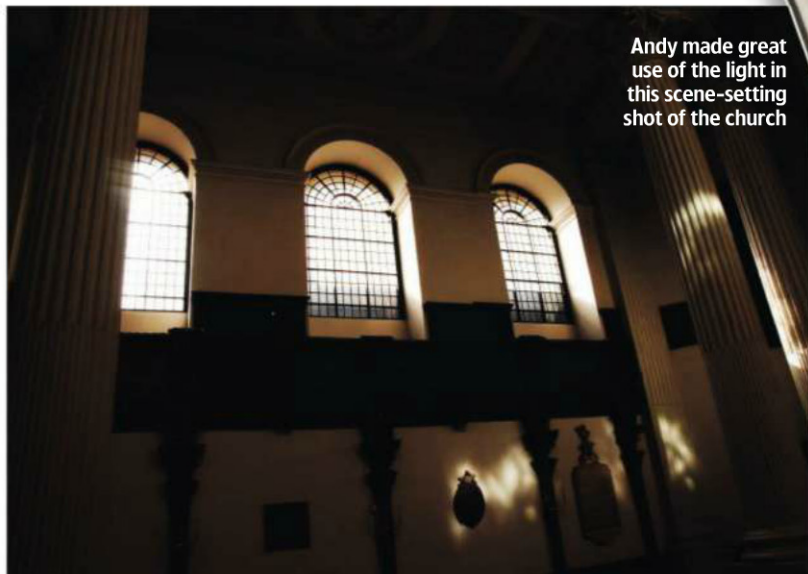
IT IS EASY enough to gather together a collection of pictures, to upload them to a photo-book website and then arrange them across a series of pages so they look nice – anyone can do that. But when Andy McDonald, from Nottingham, found out he'd won a day shooting in London, with an editing session and the creation of a Fujifilm

Create photo book, he decided he wanted to make it something special. Conducting some research on the internet, Andy discovered an interesting church in the City and planned a project.

'St Mary Woolnoth was designed by one of Christopher Wren's assistants, Nicholas Hawksmoor, and he used the building project to prove to the world



Andy McDonald, from Nottingham, devised a special project for his book



Andy made great use of the light in this scene-setting shot of the church

'I'm really pleased with the images I shot on the day, and this is the perfect way to show them off'

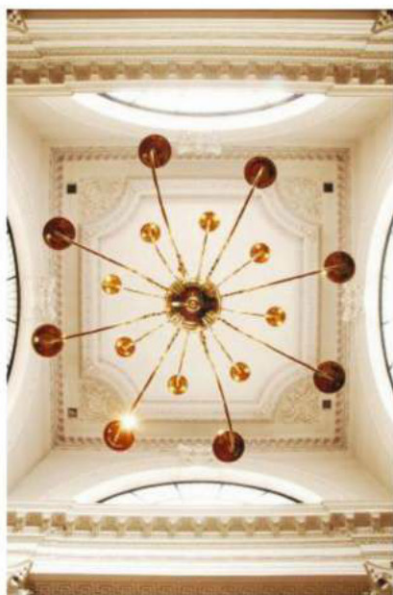
the picture to run from edge to edge. We arranged the images to show the wider interiors first, before moving on to detail shots and then the outside and wider views.

Fujifilm's templates made it easy to drop images onto the pages, and once we got used to the software we began to make our own layouts. Moving and sizing images is simple, and aided by automatic guidelines that help to align and centre images on the

page. We opted to use text only on the title page, cover and spine of the book, as we wanted to create a clean and simple feel that concentrates attention on the images and allows them to tell the story.

Amazingly, we created a 24-page book, containing the 45 edited images, in less than an hour – which was far less time than either of us had expected. 'After working with the first couple of pages, we got used to the way the online program worked, and from then on the process of laying out the pages was simple,' says Andy. 'The book is excellent quality too, with nice thick photographic paper and high-resolution reproduction. I'm really pleased with the pictures I shot on the day, and this is the perfect way to show them off.'

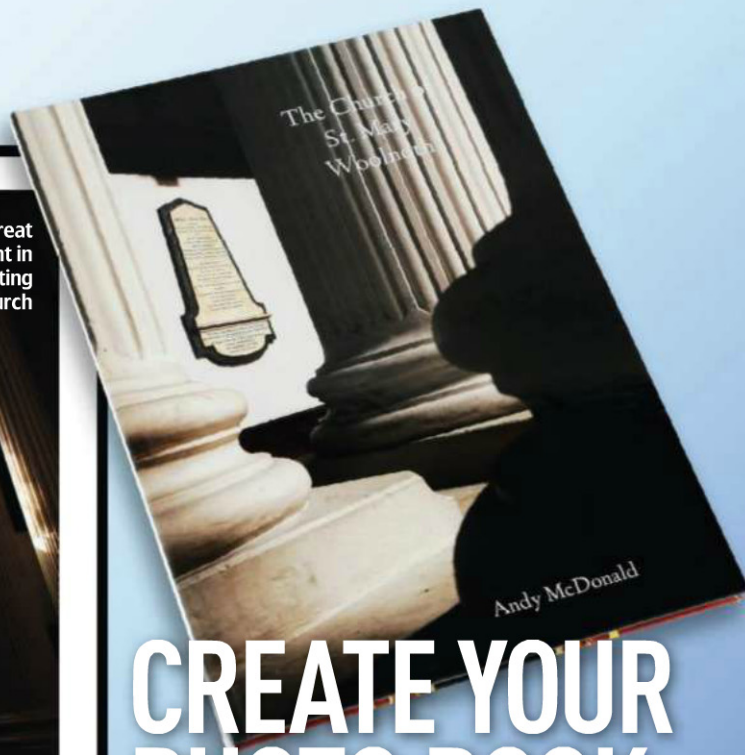
What with Hawksmoor and his grand church, and Andy and his photo book, that's two show-offs in one day!



Looking up delivered this alternative angle of the candelabra, which made an eye-catching page in the book



We tried some different views to add depth to the images, while at the same time telling more of a story



CREATE YOUR PHOTO BOOK

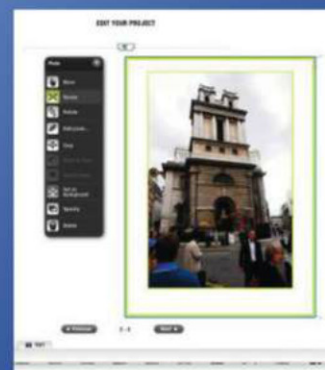


1 The Fujifilm Create software makes it easy to add text to images, insert captions or simply to create a text page – such as this example in Andy's book



2 With the uploaded images in the bar at the bottom of the screen, we just dragged and dropped them into set layouts, or directly onto the page to create our own designs and sizing combinations

3 Once an image is on the page, the software allows plenty of editing options, such as cropping, rotating and laying images over one another



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DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*

David Ward ventured into a blizzard to capture this image while on a trip to northern California. He tells us how all the elements came together

THIS image, called 'Highway 395', was taken six or seven years ago. It's in northern California, pretty much right next to the highway – hence the name. There had been a forest fire a few years prior, explained the local guide, who also told me that there was a really big snowstorm coming through that day. I thought the scene was kind of evocative of the whole place.

This image was shot on a very wide lens, which is unusual for me. It was 72mm lens on a Linhof Technikardan, which I suppose is the equivalent of around a 20mm lens on full frame. That may not sound that wide, but it certainly is for me! On this occasion, I wanted to include the tuft of grass in the foreground and make it show the difference between that and the few trees behind.

I was facing into a blizzard, so there were these big fat snowflakes coming in. I kept thinking that I was going to get one right in the middle of the lens but, miraculously, I didn't. The only technical issue I had was getting the exposure right, making sure I didn't blur out the snow. On that really wide lens you get a little bit of fall-off in illumination towards the edges, so I had to do a little post-processing work.

While there was a lot of heavy snow, it wasn't particularly windy so the tree wasn't moving around. I just waited for gaps in the flurries. In an effort to avoid getting snow on the lens, I put a shade on the top to try to keep it away. I suppose the image looks calmer than it was at the time, because the snow is mostly white against white and doesn't show up. The only bits of black are on the tree trunks and rocks, so unless a snowflake falls past them at just the wrong moment it's not going to show up in the image. It's an interesting element of the image that the conditions of the day aren't necessarily obvious.

I thought the scene had a sort of melancholic beauty, and the tracery of the trees was very attractive. I like the notion of finding beauty in subjects that are stark – and this is a pretty stark subject – so I think that's what attracted me to making the picture in the first place.

I wanted it to be a calm image, but not a

pretty one. Beauty is its own thing – it's not just pretty on steroids. Beauty is something entirely different, as it has a depth to it, and that's what I was reaching for. I wouldn't claim to always get it right, but I think this image works quite well in that respect.

This is a more complicated image than I often make. That's one of the reasons why I used the wideangle lens, to be able to get closer to the tree while keeping in the foreground the little tuft of grass that's partially obscured by the snow. That is something you could only achieve using a wideangle lens. If you were to walk further back, you'd hit a lot of other tufts of grass as well as rocks and other plants. With the wideangle optic, however, it gives you that separation: it excludes the other rubbish surrounding the scene, and then everything that's beyond the trees is either hidden by the snow itself or very small in relation to the subject. The hill rises behind the trees and gradually fades. If I'd shot that scene without the snowstorm, all the background would have been much clearer and the image

'The only technical issue I had was getting the exposure right, making sure I didn't blur out the snow'

would have had much more detail in it, but that wasn't what I wanted at all. I wanted to be able to make the trees really stand out so the background of falling and settled snow was vital.

As always, when I'm shooting I'm responding to the circumstances that I find, so I probably wouldn't have shot the trees if the light had been different. I suppose the classic way that a lot of people would have shot this scene would have been in warm light, perhaps early in the morning, but I think that would have overpowered the subject. You would come away from the image only really seeing the light and not noticing everything else that's going on. Shooting in cool or even light, as I did in this case, can be a way of really emphasising your subject. **AP**

© DAVID WARD
David Ward
was talking to
Jon Stapley

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

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LEARN
FROM THE
EXPERTS

Focus on the eyes

It's all in the eyes, they say, and while it's a useful tip for portrait photography, it also works with animals. 'The eyes let you connect with the animal you're shooting, albeit in a clichéd way,' Dave says. 'A great shot of the eyes hooks people. There's nothing wrong with an unashamedly anthropomorphic photo so long as it's a good shot.' It's also a useful tip if you want to win awards. 'Behavioural shots often win wildlife competitions,' adds Dave. 'It's usually a combination of movement, composition, anticipation and the eyes'

Nikon D7000, 80–400mm, 1/200sec at f/5.3, ISO 3200

Down at the zoo

The Amateur Photographer Masterclass with **Dave Stevenson**

Four lucky AP readers learn from wildlife photographer **Dave Stevenson** about how to capture great animal shots at ZSL London Zoo. **Tom Doyle** reports

MOST people have neither the time nor the money to get away and land scintillating photos of glorious animals in their natural habitats. The next best thing, however, may just be an AP *Masterclass* with a professional photographer in a more accessible setting. Robin Bailey, Alan Clifford, Lesley Madigan and Paul Stoddart went to London Zoo to learn from renowned wildlife photographer Dave Stevenson about the secrets of getting great animal shots.

We begin the day with a talk from Dave on the basics of wildlife photography, as he takes us through some of the highs and lows of chasing all manner of beasts around the world, and starts with a stark message. 'Most animal photography has already been done,' he says. There's no chance of spotting a rare new find at a zoo in the heart of the

capital, so the key to getting good shots will be in the detail.

'There's nothing like shooting animals in the wild, but a zoo is a good learning environment for would-be wildlife photographers,' continues Dave. The fact that the animals are captive, and many have distinct patterns of behaviour and routines, will allow time to concentrate on putting all the steps together to build a great shot, and these skills can then be taken into the wild.

So we head out in the unseasonably warm October sunshine to the pelican and flamingo enclosures, where Dave urges our class to take advantage of the 'lovely direct light' and they duly oblige with some gorgeous shots. Dave warns of overegging the pudding by applying filters, though. 'Filters aren't necessarily useful – covering

an £800 lens with a £70 piece of glass seems odd, so I'd sooner risk it [not using one],' he explains.

Next up are the black-capped squirrel monkeys, which get up close and personal with our intrepid explorers. Jill gets her hair pulled, while Robin picks up an inquisitive friend, reminding us that for all the signs and enclosures, these are still animals that are unpredictable. Dave suggests using a slow shutter speed due to the quick movements of the monkeys. 'With panning, the key is that you have to intend to do it – accidental panning always looks accidental,' he says.

Next up we're all a flutter in Blackburn Pavilion, with exotic birds giving our readers the chance to experiment with capturing colour and movement. It's a tricky task, and a little more akin to being out in the wild, particularly given the humid conditions. Then it's on to the crowd pleaser – the meerkats.

Their recent popularity is no surprise when we find three or four of them huddled tight together, trying to grab a rest, while others scurry around in earnest. This offers a perfect



Your AP expert... Dave Stevenson



Dave Stevenson runs regular workshops at London zoo, with two levels of course available: General (beginners to intermediate) and Masterclass (advanced).

Both cost £125 and include lots of time out in the zoo to take pictures. For information and to book visit www.zsl.org/photography or www.davestevenson.co.uk

About the readers Robin Bailey



Robin was grateful to get the chance to shadow Dave, saying: 'It wouldn't have been the same without him,' while also managing to land a number of top shots.

Canon EOS 40D and Sigma 120-400mm f/4.5-5.6 DG OS HSM lens

Alan Clifford



It was all in the eyes for Alan. 'I took Dave's advice about the eyes seriously throughout the day,' he says. A penguin, tiger and otter were the undoubted stars of his photos.

Nikon D7000 with Nikkor 80-400mm and 18-200mm lenses

Lesley Madigan



Lesley loved being introduced to new ways of photographing animals, and is now confident in the light with Dave's tips. 'I won't be afraid of using a higher ISO now, as I always tried to go as low as possible

before for fear of noise,' she says. Nikon D7000 with Sigma 80-300mm, Tamron 90mm macro and Nikkor 18-55mm f/2.8 DX lenses

Paul Stoddart



Paul feels that he learned a lot from Dave's passion for wildlife photography. He says he will be ready when the opportunity strikes to land better shots in the future.

Fujifilm FinePix S100FS with 28-400mm lens



range of shots. While cameras are dangled down to get shots of the furry insurance experts, Dave does warn us of avoiding a common pitfall in zoo photography. 'Any shots craning up or craning down always have a "captive" feel,' he says. 'It forces animals into unnatural poses, which look forced.' It is much better, he goes on to explain, to capture a family embrace, rather than a startled portrait shot from above.

We then arrive at Tiger Territory, where male Jae Jae was taking a nap. However, he soon woke up, and delighted the crowds with some sprinting with his keeper before settling down for pictures in front of the reinforced glass.

With fierce interest in particular animals, Dave humours us with a top tip on avoiding crowds, exclaiming, 'Be tall!' He also suggests that humans can actually improve a shot. 'There's no reason to crop the whole zoo out,' he explains. 'One of the best reasons for a zoo is for people, especially kids, to have that initial reaction, and take that away with them. People's reactions, especially younger generations, can make a picture special.'

The tragic accidental drowning of the

unnamed tiger cub just days after the *Masterclass* is a stark reminder that while the zoo exists to protect animals, they are still unpredictable and cannot be controlled 24 hours a day.

The day flies by and we are soon finishing up, and the readers are delighted with the results of their tuition. Paul was pleased to learn about the key ingredients to a great group shot. 'Dave talked about social animal images being the best to try if you want to catch the eye of viewers,' he says. Meanwhile, Alan also left with a top tip. 'Dave said to use a slower shutter speed and pan to get motion blur and a sense of movement,' he explains. It may be a zoo, but capturing kinetic energy is key.

While Dave is the expert, he lets us in on a welcome secret. 'A rule that follows "always" or "never" is usually bunk, so it's fine to break the rules,' he says. 'Sometimes I cross my fingers and hope for a great shot.' Dave recommends the tried-and-trusted rule of thirds for composition, but insists that you can still get fine shots by experimenting. The key to successful animal photography, then, seems to be to learn the rules and then break them occasionally – a great message for photographers everywhere.



ROBIN BAILEY

Glass and wire

One of the trickiest tasks when shooting at a zoo is to find a way round the glass and wire. Nothing ruins a great picture of one of nature's finest specimens like the faint reflection of your own camera or ugly fencing. 'Get at a perpendicular angle to the glass and get as close as possible,' says Dave. 'A lens hood makes a nice seal to counteract reflections, and means you can get as close as possible without damaging your lens. You can add saturation afterwards during editing if needed.' Robin demonstrates the technique with his clean image of hunting dogs.

For wire, Dave says, 'If you use a big long lens and get as close to the subject as possible, the fence will dissolve. Choose the proper focal length – 300-400mm is best – and if there's a boring background, close



Robin uses a lens hood to reduce the chance of reflections. This also enables him to shoot as close to the glass as possible

it down. Conversely, a busy background will pull the eye all over the place.'

Canon EOS 40D, 120-400mm, 1/64sec at f/5.6, ISO 400

EXTRA KIT

If the thought of lugging bulky/expensive kit around on a hot day while negotiating the crowds doesn't appeal, Dave says you can get by with the minimum amount of kit. 'There's no need to take lots of gear – not even a polariser,' he says. 'A long lens is useful – a 70-300mm was great for photographing meerkats.'

TOP TIP

One of the things to remember about shooting at the zoo is that there's simply not enough time to cover everything in detail in one day, so pick your routes wisely.



LESLEY MADIGAN



PAUL STODART



Shooting inside the Reptile House

The Reptile House gives our readers the chance to experiment with macro settings under difficult lighting to close the minimum focus distance, with Paul and Lesley getting some fine shots of the lizards.

Above: Fujifilm FinePix S100FS, 28-400mm

Left: Nikon D7000, 18-55mm, 1/320sec at f/2.8, ISO 2200



ROBIN BAILEY

Shooting in poor light

Poor light for the duration of the afternoon restricted the variety of shots available, yet Dave suggests the only thing you can do is soldier on in trying conditions. 'You shoot what you can – you'd be an idiot to see an amazing moment and wait for the light, because it won't come,' he says. 'The best images are always a combination of an amazing moment with great lighting, but when you can't get everything perfect you still have to just crack on.'

Above: Canon EOS 40D, 120-400mm, 1/320sec at f/5.6, ISO 400



ALAN CLIFFORD

Getting the shot

At Penguin Beach, Dave says the 'holy grail' of penguin photography would be an underwater shot with bubbles flowing close to the glass, or one of a penguin 'porpoising' energetically out of the water, although our expert insists one has to anticipate the leap, which is tough. Still, the social nature of the birds still allows for some fine group shots, with strong colours contrasting vividly.

Nikon D7000, 18-200mm, 1/250sec at f/5.6, ISO 1000



PAUL STODART

Show the teeth

Teeth are always in style – and it seems that getting the best shots often comes down to 'dentistry', as Dave suggests. 'Teeth, tusks – anything that's energetic, dangerous or playful – makes a great picture,' he says. Plenty of animals afforded the chance to be snapped, so to speak, with the giraffes an unlikely winner with the use of their long tongues.

'Nobody needs any dull portrait shots of animals, so make sure you capture action.'

Left: Fujifilm FinePix S100FS, 28-400mm

Below: Canon EOS 40D, 120-400mm,

1/640sec at f/5.6, ISO 1600



ROBIN BAILEY

WHO TO GO WITH

It pays to let any travelling buddies know what your day out entails. 'Going to the zoo' and 'going to the zoo to take pictures' are different concepts altogether, Dave warns. Make sure your trekking partner realises you will be spending a little longer with some animals, and potentially miss out areas altogether. They may not want to spend 45 minutes waiting for you to get that 'perfect shot' of a sleepy giant tortoise while the meerkats await.



Canon EOS 40D, 120–400mm, 1/100sec at f/5.6, ISO 400



ALAN CLIFFORD

Feeding times

While it's not exactly like tracking rarities in the Serengeti, chances are that you may miss most of the action at the zoo if you don't do your research first. 'Learning behaviour and routines of the animals you're hoping to get pictures of is incredibly effective, especially for intelligent animals such as otters and monkeys that show repetitive behaviour,' Dave says. 'They know their own feeding times, so if you can react accordingly, you'll get good shots.'

Left and below: Canon EOS 40D, 120–400mm, 1/320sec at f/5.3 and ISO 500 (left), and f/5 and ISO 640 (below)



ALAN CLIFFORD

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on a free day's assignment. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture), **Luke Massey** (wildlife), **Andrew Sydenham** (studio) and **Heather Angel** (still life). **Our next confirmed Masterclass will be with Tom Mackie in Tatton Park, Cheshire.** To take part, visit www.amateurphotographer.co.uk/masterclass. Please state which Masterclass you would like to attend and include your name, address, email address, daytime telephone number, some words about your work and three or four images.

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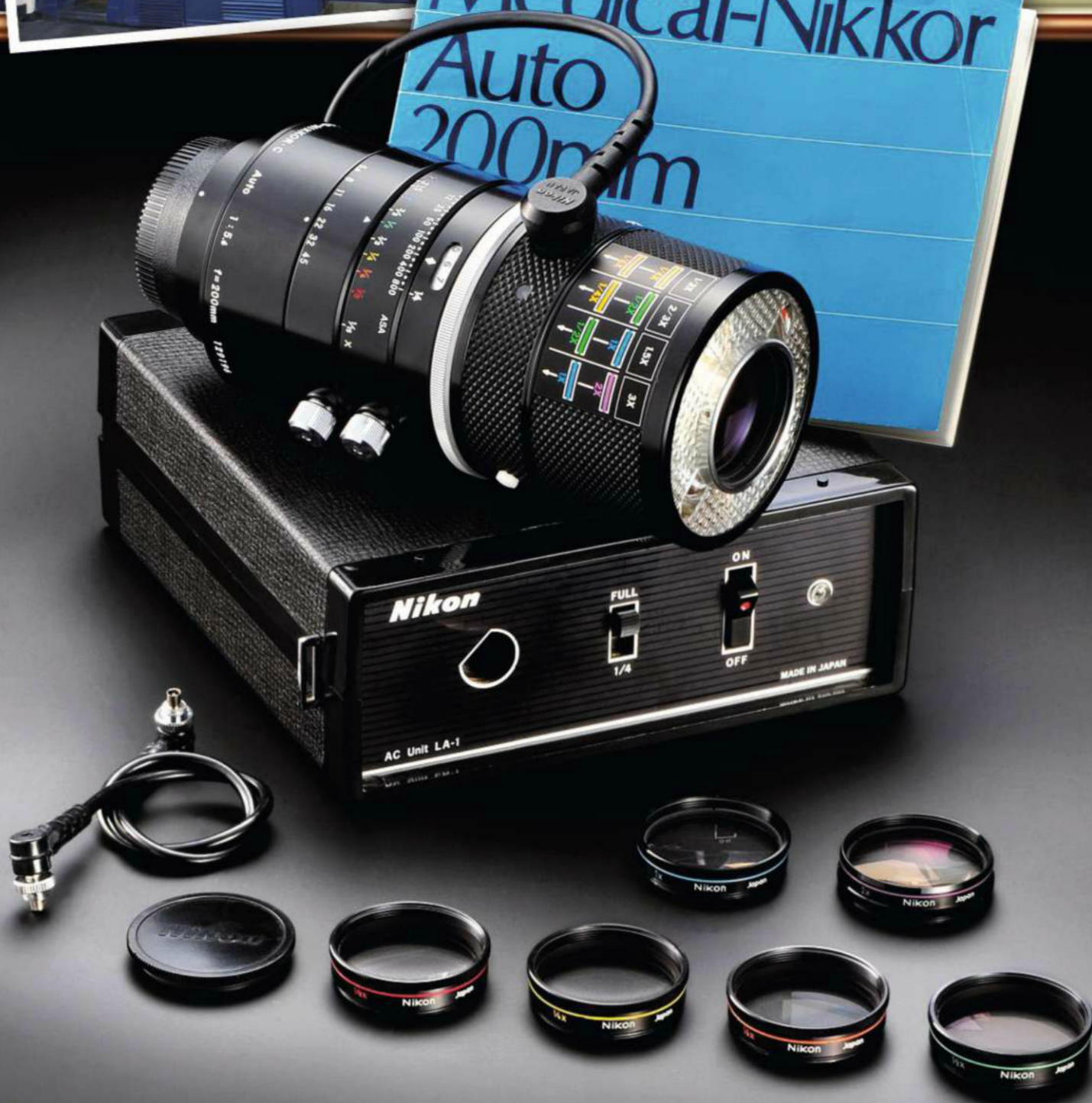
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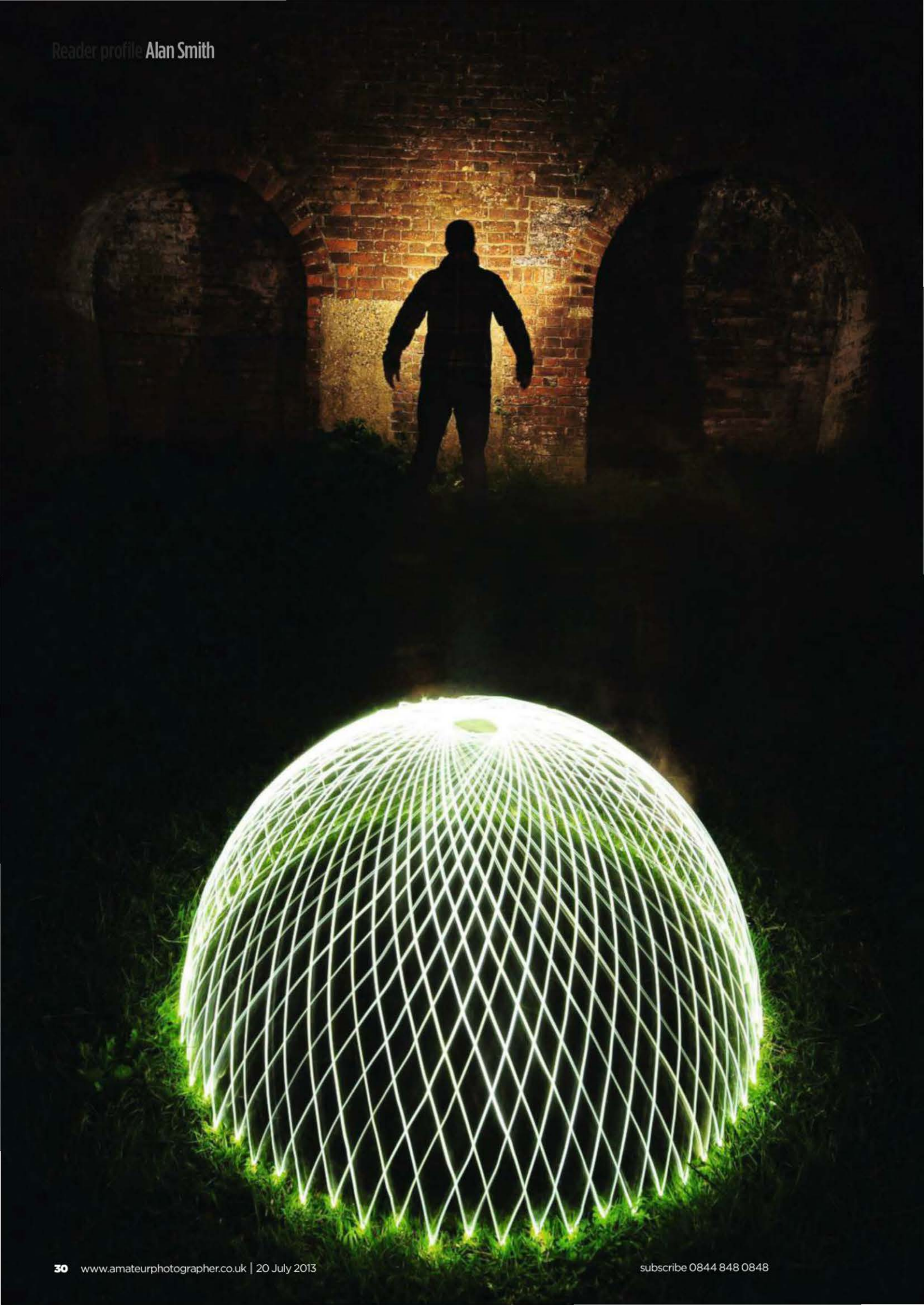
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Above: The bands of colour are from an LED Lenser V24 light stick, shot at f/5.6. Elsewhere, LEDs were arranged into a square and flashed on/off around the frame. Andrew shot at f/16 for the LEDs so the image is actually two layers

Left: The dome shape (bicycle wheel) requires a smooth surface on which to roll around. The silhouette in the background was created with a light in front, shining towards the wall

AP guide to...

Painting with light



Long-exposure expert **Andrew Whyte** explains how he paints with light to create dazzling night-time displays. He talks to **Jade Lord**

A MULTICOLOURED sphere of light hiding among the trees, perfectly symmetrical blue domes growing out of the ground, bursts of colour dancing over the landscape – these supernatural-looking images are not tricks with Photoshop, but are in fact 'light paintings'. They are all created in-camera by long-exposure photography expert Andrew Whyte.

However, this is a skill Andrew came to by circumstance, not design. After quitting

his job working in education to look after his children full-time in 2007, he found that he only had time to take photographs at night. This led to him experimenting with what was possible in darkness.

Inspired by his childhood passion of writing his name with sparklers on Bonfire Night, and drawing on some previous attempts at light trails and light painting back in the 1990s, he decided early on to investigate long exposure and movement.

'I set up the tripod and camera in my car with a view to conveying speed using light trails,' explains Andrew. 'I've got quite a mathematical brain, so I knew what I was doing in terms of extending the shutter speed to let more light in, but I was never quite sure what I was going to get until I looked at the camera afterwards. These early experiments captivated me.'

Several years and many experiments later, Andrew has now become a leading expert in the field of long-exposure photography at night, spending the past six years going out during most people's sleeping hours up to four times a week. It's now not just light painting in his arsenal of skills, but also shooting star trails and wide-field astrophotography.



ANDREW'S KIT

Light stand and white LEDs

These are used to create accurate circles of light

Black LED work lamp

To illuminate a subject or create broad brush strokes of light

Flask, mug, hot water and tea/coffee

It's essential to keep hydrated, alert and warm

Batteries

Seldom does an excursion pass without batteries running out for something, so carry lots of them

Glow sticks

Used as a tripod location device rather than for light painting. In the dark it's good to have a visual reference point for where to point your light

Wire wool

Stuff a loose clump of wool into a whisk or mesh cage, then ignite with a lighter. Spin to spray sparks around (like a manual Catherine wheel)

LED Lenser P7 torch

Great for illuminating your focus area. The lens size is just right for covering with coloured gel when painting light onto a subject

Beanie hat and Brasher socks

If you are shooting through the night it's important to keep your head and toes warm as you tend to feel the cold more when tired

Duct tape and cable ties

Excellent for running repairs to lighting equipment. Also good with black bags when faced with light leaks on location

DARK PLACES

Andrew creates these images wherever he happens to be, but more often than not he will shoot around his home town of Portsmouth in Hampshire. In terms of the light paintings, it is always the location that influences the ideas behind Andrew's images and sparks his creativity.

'I quite often look on with envy at other photographers who start with a completely blank canvas and just draw an image with light sources,' reveals Andrew. 'That's not the way I see an image, as I tend to produce images that have some sort of story behind them. Sometimes I can visualise and hold it in my head until the right location comes along, but often I see a location and I instantly know what I want to create.'

Andrew's kit includes LEDs, torches and a vast range of weird and wonderful items. All this apparatus is permanently stuffed in the boot of his car, ready for whatever location he might happen upon.

Once Andrew finds a location that inspires him and he has decided upon the shot he wants to take, he sets up his Nikon D700 on a Manfrotto 055 tripod, with generally

a 35mm f/2 lens attached to the front. His first job is to switch to autofocus.

'I never focus manually,' says Andrew. 'If you do, you can be slightly off and not notice until later when you view it on a computer screen. With AF the focus is either going to be spot on or miles off, which is much easier to see on the camera's LCD.'

Andrew will always focus on the light that is furthest away that he can see. This can be a distant streetlight or the moon, or sometimes, if there are no lights at all, he will need to shine a torch on a faraway road sign and hope to focus off the reflection.

Getting the exposure settings correct to balance the ambient light of the surroundings with the artificial light sources that Andrew 'paints' with may seem like a complicated task to the uninitiated. Admittedly, it has taken years of practice for him to gain the almost encyclopaedic knowledge of exactly which exposure settings work for every possible light source, but the basic premise behind his shots is that he uses aperture to control the artificial light and shutter speed to control the ambient light, as he explains.

'If I'm working in an area that is quite

bright and I'm using a dim artificial light source, I will have a very short amount of time to work with,' says Andrew. 'This is because I will need to have an aperture of f/5 for my dim light source and that will let a lot of ambient light in, which means that my shutter speed will be limited to 10secs. Conversely, if you have a very bright artificial light source, such as multiple LEDs, you can start at f/16, and that gives you a shutter speed of up to 1min in a street-lit area, or almost unlimited time in a dark area.'

EXPERIMENTAL TOOLS

Clearly it pays to have a mathematical brain like Andrew's. With the taxing stuff out of the way, the fun of creating such extraordinary images really begins. After depressing the shutter with a cable release to avoid camera shake, Andrew gets to work 'painting' with his light tools. From bike wheels with LEDs to paint brush rollers with broomstick handles attached, these items are just as imaginative as the pictures themselves.

'The light tools I use are all very primitive,' explains Andrew. 'There is a real leaning towards "ghetto" equipment because there's not much you can buy, so it's all about trying

Above: The soft orb is just right to contrast with the angular shape of the shelter'





‘There’s a real leaning towards “ghetto” equipment because there’s not much you can buy’



Dome wheel with partial light trails. This a favourite tool of Andrew’s (see page 30 for an example) as it creates a genuinely exciting effect

to engineer stuff. You’re driven by your imagination as to what you’d like to create or driven by seeing the light and wondering what you can do with it.’

One of his most popular images that had followers of his work in a frenzy over how it was created featured a dome made out of green lights interweaving their way over one another in perfect arcs of symmetry (see page 30). The method behind such a complicated-looking image was actually simple: it was achieved with LED lights evenly spaced around the rim of a bicycle wheel, which was tilted on its side to rest on an axle at 45° and spun round in circles, drawing the symmetrical arcs as it went (see left).

Other images in Andrew’s portfolio are more complicated, involving layer upon layer of light sources being captured in one image. This can mean constant moving and repositioning of those light sources within the frame. So knowing where to stand is something that Andrew sorts out beforehand.

‘I mark out where I need to stand using a laser pointer, which I point at the ground from the position of the camera,’ he explains. ‘I then put anything I’ve got to

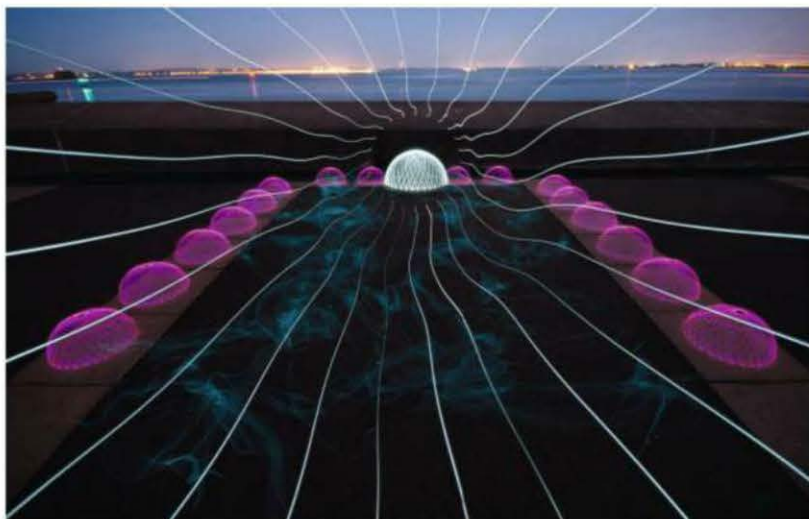
hand in that spot. Usually it’s a stone, but sometimes it’s a cigarette butt depending on which part of town I’m in!’

Building multiple layers of light within an image is obviously dependent on the exposure time. Andrew says a comparatively short shutter speed (in the context of light painting) of about 10secs allows him to rotate lights in a circle to create a halo effect, or he sometimes does something as simple as running an LED light stick down a set of stairs. Most of Andrew’s images have a shutter speed of 2–8mins, yet even with such long exposure times he doesn’t try to fill the whole frame with lights, instead preferring a more subtle approach.

‘There are photographers who will go for really extended stuff, but when I’m working in a particular location I don’t want the lighting to become the dominant part of the image,’ explains Andrew. ‘I want it to complement the location. I don’t need to go wild with my lighting. Sometimes it’s as subtle as using a torch to lift some shadows, but you don’t see the light source.’

Andrew spends a lot of time ensuring that everything is right in-camera, adjusting white balance and





The pink domes were made using EL wire rather than LEDs. It was too light to shoot this in one exposure, so Andrew made a couple of shorter exposures and layered them later

camera profiles so they deliver the images as close as possible to what he wants to see as an end result.

'I'm glad that in my early days I was true to the unwritten ethos of getting it right in-camera,' says Andrew. 'What you see on screen is exactly what the camera records.'

SHOOT UNTIL DAWN

Getting it right in-camera can mean that Andrew is often out shooting all night. Such long exposures mean that one shot can take up to an hour to achieve, factoring in set-up time, three or four attempts to get it right and analysis time. 'My cue to pack up and head home will be the first light,' says Andrew.

Dedicating such a huge amount of time to his passion for long-exposure photography has ensured that Andrew is often successful with every light-painting image he creates, even if he comes back with something completely different from what he originally imagined. 'I don't think I've got a nemesis shot where I've tried and

tried and never been able to achieve it,' he says. 'Sometimes I look at something and think that I can't get it any better. It may not be exactly how I wanted it, but I can't get it any better.'

Andrew gives the example of an image of squares of light repeated down a wooden jetty. 'I really wish I hadn't lost the right-hand margin of the squares out of the edge of the frame,' he says. 'However, it took me four attempts and each attempt had an exposure time of 8mins, so eventually I thought I could live with it.'

That's not to say this form of photography is about settling for second best. Every shoot is a learning experience and about bettering yourself, and Andrew says this is the key to the appeal of the genre – you are always improving.

'If you don't know when to move on you will only get one shot in the night, be exhausted and very frustrated,' he says. 'However, you can still learn from this and take elements from it that will help you achieve better next time, even if you aren't 100% successful on this occasion.' **AP**



This was Andrew's first attempt at capturing the faint glow of noctilucent clouds. As he felt the foreground was too dark, he added the light trails to break up the shadows

To see more of Andrew's images, visit www.longexposures.co.uk

TOP TIPS

1 Find a dark location

Ambient lighting affects the maximum duration of your exposure. The brighter your location, the shorter your exposure will have to be. Ambient light also increases the chances of you 'ghosting' within the image. Wearing dark clothes helps keep you out of the picture.

2 Embrace full manual control

Set ISO 200 as your baseline and then use aperture to control the brightness of your light sources and adjust the shutter speed to control ambient light levels. Start with a shutter speed of 30secs and an aperture of f/8.

3 Know your space

Loosely compose your image, remembering to allow space for your light movement. Place a marker on the floor as a reference point for where you're going to stand. Now lock down your composition on your tripod. You may want to use your camera's timer to delay the exposure for a few seconds, giving you time to walk into the scene.



4 Start with a shape or simple picture

You've only got 30secs for this first attempt, so keep it simple. Use a keyring-type LED, the sort that comes on only when squeezed between finger and thumb. Keep the light pointed towards the camera, but not directly into the lens.

5 Review

Consider the balance of the image as a whole in addition to individual elements such as ambient brightness/intensity of light source/neatness of light movement. If your light source is too dim or too bright, adjust the aperture to let in more or less light as appropriate, but remember also to adjust your shutter speed by a reciprocal amount. Meanwhile, if the whole picture is too bright you need to reduce your exposure duration, but make sure you leave enough time to create your light art. If there's not enough ambient light, extend the exposure duration. Select bulb mode and have a means of timing how long the shutter has been open.

The juggling of exposure values can sound complicated, but in practice it just comes down to adapting and applying the rules of the exposure triangle. By definition, there's no rush with long exposures, so it's worth taking time to think through adjustments. Ultimately, it will prepare you for creating images with multiple light sources and can help you become more confident with manual mode in other environments.

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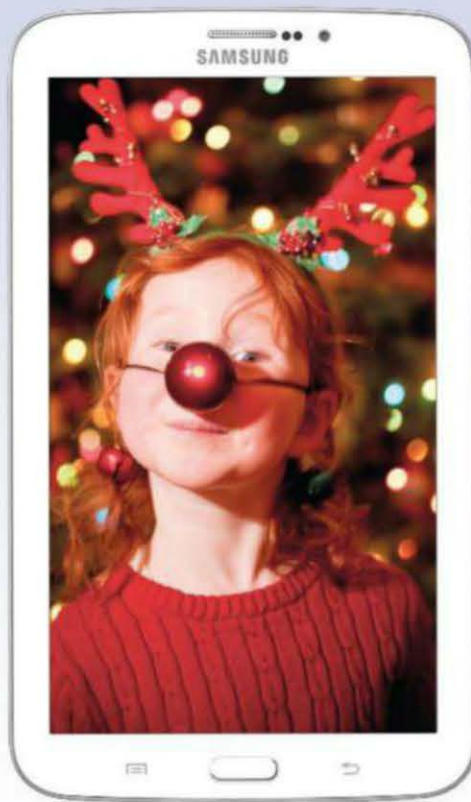
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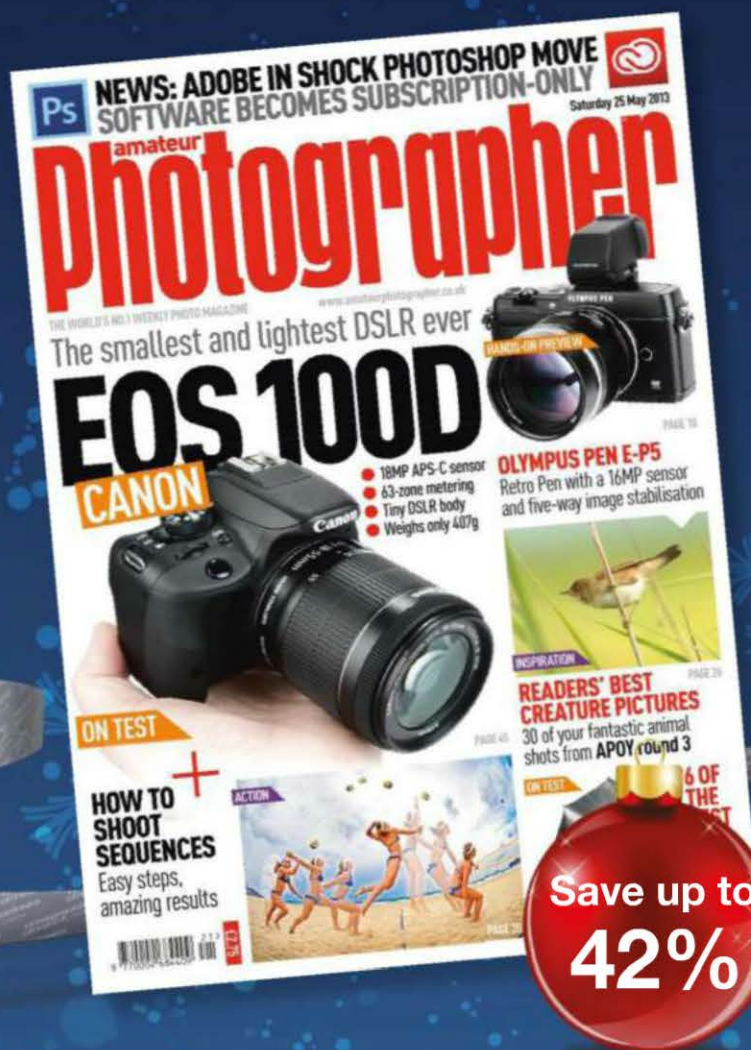
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Landscape Photographer of the Year **2013**

Charlie Waite, judge and founder of the **Take a view** competition, takes a look at a selection of winners, runners-up and commended entries for the 2013 event

NOW IN its seventh year, the Take a view Landscape Photographer of the Year competition has produced yet another crop of superb images. Landscape photographers have been trying to impress a team of judges, including Charlie Waite and AP Editor Damien Demolder, for a chance to win the top prize of £10,000.

Here, Charlie shares his thoughts on a selection of the best images from the 2013 event. You can also see these images – and more – at London's National Theatre from 7 December. A book is available with all the best entries at the discounted price of £15 (normal price £25). See page 45 for more details.



Overall Young winner **Christopher Page**

Nikon D5100, 34mm, 1/50sec at f/11, ISO 800

◆ 'The colour of the autumn leaves at Polesden Lacey in Surrey was perfect and the low, golden light created a blaze of colour,' says 15-year-old Christopher. 'All that was needed was a focal point to ground the composition and luckily the hard lines of the gate perfectly complemented the golden leaves.'

Charlie Waite says

'Christopher's decision to use the gate as a focal point is critical here and creates meaning in what would otherwise be a riot of colour and little else.'



Overall winner **Tony Bennett**

Nikon D700, 70-300mm, 1/640sec,
1/320sec and 1/160sec at f/11, ISO 400

◆ 'This photograph was taken at Crummock Water in Cumbria during those magical minutes of an autumn dawn when the rising sun began striking the tops of trees and breaking through to the surface of the lake,' says Tony. 'Every second the scene was changing, creating a hundred memorable images, but this moment particularly caught my attention. The still night mist began rolling and tumbling, as if in protest, as the heat of the sun vaporised and dispersed it for ever. Within a minute it was over – a moment in time, never to be repeated but always remembered.'

Charlie Waite says

'The mood of Tony's picture is all. With the multiple layering, it creates a rather other-worldly feeling of calmness and serenity that draws you into the dream.'



Network Rail Award **David Cation**

Canon EOS 5D, 70-200mm, 1/320sec, f/5,
ISO 200, tripod

◆ 'The Forth Rail Bridge had recently been repainted and I timed this visit to North Queensferry, Fife, to coincide with the crossing of a steam train,' says David. 'This was the scene as the LMS Royal Scot Class 6115 *Scots Guardsman* hauled its carriages north over the bridge early one morning. I was drawn to the finesse of the details within the massive structure and chose the gap in the bracing to frame the locomotive.'

Charlie Waite says

'An unusual view of the majestic Forth Bridge. By using a long lens, the powerful yet small-looking steam train appears almost entrapped within the Victorian engineering. The position of the engine is pivotal.'

Classic view winner David Breen

Canon EOS 5D Mark II, 24-105mm, 1/5sec at f/22, ISO 100

◆ 'Enveloped in a veil of white hoar frost, the well-known Island Tree of Rannoch Moor stands as a ghostly reminder of what is no longer present,' says David. 'A perfect freezing morning with clearing skies and no one else present made this day feel very special.'

Charlie Waite says

'The soft, muted colours of the mountains and sky, combined with the crispness of the frost, are a fitting tribute to a previously well-known tree that has now been destroyed by storms.'



Classic view runner-up Robert Birkby

Canon EOS 5D Mark II, 70-200mm, 1/40sec at f/9, ISO 100, ND grad, tripod, cable release

◆ 'Driving home from an autumn trip to the Highlands, I couldn't resist stopping at Corpach, near Fort William,' says Robert. 'Sunlight was illuminating the morning mist rising from Loch Linnhe, creating a most impressive scene. Houses on the outskirts of Fort William set the scale, with the snow-covered bulk of Ben Nevis towering above to the right.'

Charlie Waite says

'Scale is a key component of this image. The town of Fort William, made by man, appears almost vulnerable against the natural might of Ben Nevis. The mist and muted colours help to create the feeling of a brooding giant.'



**JUDGE'S
CHOICE**
DAMIEN
DEMOLDER

Living the view winner **Bob McCallion**

Olympus E-620, 14-150mm, 1/80sec at f/14, ISO 100

◆ 'This enchanting tunnel of beech trees has become well known and it's hard to avoid people at any time of year,' says Bob. 'As I hit the shutter, a slim, almost elfin-like girl broke away from the group and started pointing, as if to mimic the surrounding branches. I captured her mid-pose.'

Charlie Waite says

'Bob's image is a perfect juxtaposition of consideration and spontaneity. A careful composition is brought to life by the action of the girl – a moment that probably lasted a few seconds at most. The timing was everything.'

**JUDGE'S
CHOICE**
JOHN
LANGLEY



Living the view runner-up **Robin Coombes**

Nikon D7000, 24-70mm, 1/100sec at f/5, ISO 2000

◆ 'A timeless shot that I always wanted, from a freezing-cold January morning at Loughborough Station in Leicestershire,' says Robin. 'It captures the camaraderie of crews exchanging a drink before beginning duties. I almost missed it as my numb fingers struggled with the settings.'

Charlie Waite says

'There is a mood of camaraderie about Robin's image and this creates a warm feeling, despite the rather gritty atmosphere of the scene, which does look like a still from a 1950s film.'



Urban view winner **Nigel McCall**

Canon EOS-1D Mark IV, 24-105mm, 1/800sec at f/5.6, ISO 250

Charlie Waite says

◆ 'In January 2011, Carmarthen began to play host to some unusual visitors,' says Nigel. 'Starlings were making part of the town their roost for the night. By early March, it was being estimated that in excess of 250,000 birds were arriving every evening. The murmurations were a wonderful sight and this photograph captures what was probably the most spectacular combination of shapes seen above the urban skyline.'

'One of nature's great spectacles and a well-planned image. The birds have become a mixture of a mysterious phantom and a plume of smoke.'

Urban view runner-up **Charlotte Gilliatt**

Nikon D700, 70-200mm, 2.5secs at f/16, ISO 200

◆ 'This is one of my favourite haunts along the river from Woolwich in London,' says Charlotte. 'A spring evening and a glorious sunset. I waited an age for the lights to finally come on to illuminate the barrier's defences, adding impact to the final image. This was one of the last shots of the evening before the light changed altogether.'

Charlie Waite says

'An unusual viewpoint on London showing many iconic buildings. The soft, late evening magenta glow works well with the subject.'





Your view winner David Lyon

Canon EOS 5D Mark II, 100-400mm, 1/2000sec at f/11, ISO 320, tripod, raw file converted to three images then combined to form an HDR image and converted to mono

◆ 'After shooting waves crashing over Newhaven lighthouse in East Sussex for about an hour during a storm, I decided to cover the seaward side of the harbour wall from the beach,' says David. 'As I approached the beach, I saw the funnel of the ferry so I sprinted down the shingle with camera still attached to the tripod and managed to get a few frames before it disappeared.'

Charlie Waite says

'David's image carries with it the threat of doom with an apocalyptic feel of the end of the world. It again makes man look powerless in the face of nature.'



**JUDGE'S
CHOICE**
MONICA
ALLENDE

Your view runner-up David Baker

Canon EOS 5D Mark II, 70-200mm, 1.3secs at f/16, ISO 50, Lee filters

◆ 'As a seascape photographer, I'm drawn to the wild seas around north-west Scotland,' says David. 'This photograph was taken on my second visit to Lewis and Harris, specifically to capture the power, energy and surge of the seas via the ever-changing possibilities of sea and sky.'

Charlie Waite says

'The sea has a painterly quality that works so well, as does the overall colour palette. The shutter speed has been carefully chosen, taking the viewer just away from the literal.'

HIGHLY COMMENDED

In addition to the winning and runner-up images, the judges chose several other photographs that they felt



Classic view **John Hoddinott**

◆ Canon EOS 5D Mark II, 100-400mm, 1/4sec at f/11, ISO 100

Classic view
James Hourd

◆ Fuji GX617, 105mm, Fujifilm Velvia 50

Classic view
Mani Putheran

◆ Canon EOS 5D Mark II, 24mm, 1/6sec at f/11



Classic view
Robert Wolstenholme

◆ Nikon D800, 35mm, 1/4sec at f/16, ISO 200



should be highly commended. Here is a selection of them



Classic view Adam Burton

◆ Nikon D800E, 24-70mm, 1/4sec at f/11, ISO 100



Classic view Mirek Galagus

Nikon D800, 70-300mm, 1/320sec at f/9, ISO 100



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Purchase *Landscape Photographer of the Year: Collection 07* for £15 (RRP £25)* at theAA.com/shop, inc free standard p&p to UK mainland and Ireland. Visit theAA.com/shop/LAND7 or call 01903 828 535** quoting promo code LAND7. *Offer while stocks last, cannot be used in conjunction with any other offer or promotional code and can be removed or varied at any time without prior notice. **Standard-rate telephone number, mobile rates may vary, refer to your mobile operator.

THE JUDGES

Charlie Waite

Landscape photographer
Landscape photographer and founder of the Take a view Awards

Damien Demolder

Editor, *Amateur Photographer*

Damien was appointed Editor of AP in 2007 and has a wealth of photographic experience

Colin Prior

Landscape photographer

Colin is an internationally respected landscape photographer and author of several photographic books

Monica Allende

Picture Editor,
The Sunday Times Magazine

Monica was appointed picture editor of *The Sunday Times Magazine* in 2002 and has been a jury member for numerous photographic competitions

Rupert Grey

Photographer and practising copyright lawyer

Rupert balances law and photography, exhibiting his own images and representing copyright interests of photographers worldwide

John Langley

Director of external relationships and partnerships, National Theatre
John Langley represents the National Theatre, which will be hosting the Take a view exhibition

Jasmine Teer

Photographic manager at VisitBritain
Jasmine manages photography at VisitBritain, an online library of images and film clips of Britain and British life

David Watchus

Publisher, AA Publishing
David is head of AA Media, having previously worked in a variety of roles within the business

Take a view: Landscape Photographer of The Year 2013, in association with Network Rail, will go on show at the Lyttelton Foyer, National Theatre, South Bank, London SE1 9PX from 7 December 2013-8 February 2014. Open Mon-Sat 9.30am-11pm (excluding bank holidays) and selective Sundays noon-6pm. Tel: 0207 452 3000 or visit www.nationaltheatre.org.uk for details. Admission free. Charlie Waite will be giving guided tours of the exhibition in December and January. Please contact the National Theatre box office or website for times and ticket information. Photographs from all four years of the Network Rail Award can be seen at the National Railway Museum in York from 23 November 2013.

SIX OF THE BEST

AP Testbench

Twice a month we test of six of the best **accessories** on the market

Gloves for photographers

Winter is coming, and cold hands are a photographer's worst enemy. **Jon Stapley** rounds up the best gloves for operating a camera in chilly conditions

North Face Etip Gloves £30

www.thenorthface.co.uk

These stretch-to-fit fleece gloves from North Face are named 'Etip' for their conductive tips, which allow touchscreens to be used through the gloves. It works almost perfectly, and the thin material of the gloves means your dexterity is almost to the same level as when operating bare-handed. Using a touchscreen to focus or compose a shot is easy, as is operating

the dials and buttons on a camera body. There are limits to how responsive it is – you'll find yourself taking a lot more care than usual when typing on a touchscreen – but for a photographer's purposes the Etip gloves are excellent.

Silicone patterns on the palm provide extra grip, and there'll be little or no danger of dropping a camera or phone while wearing these. If you're heading into absolute biting cold, you may want something with a little more padding to it, but otherwise the North Face Etips fit a great deal into a slim package



Etre Touchy Gloves £40

www.etretouchy.com

Etre Touchy is a range designed, unsurprisingly, for touchscreens. Given that more and more new cameras are coming equipped with touch LCD screens, Etre's niche is expanding beyond the scope of just the smartphone. The woollen gloves are missing tips for the index finger and thumb, allowing the user to finely operate touchscreens and other devices without removing them.

The homespun yarn is comfortable and warming on the hands, but isn't very grippy. I found operating a touchscreen on a phone to be a breeze, but keeping a firm grip on the handset was another matter. You're going to want to have two hands on your phone at all times, lest it slip and fly humorously from your grasp. Although holding a camera feels a good deal more secure, I'd still recommend taking extra care.



BEST
IN THE
GROUP

Matin Photographer's Multi-Shooting Gloves £21.95

www.cameraclean.co.uk or call 01793 855 663

The only mitten-style gloves on test, the trick to the Matin Multi-Shooting gloves is that the entire mitten portion folds back, freeing the fingers for operating a camera. The soft polyester fabric makes the gloves comfortable and surprisingly warm given how thin they feel. A nice touch is that the mitten portions each have a small circle of Velcro on the rear, allowing them to be pinned to the back of the gloves and kept out of the way. Two panels on the palm and thumb sections ensure you can keep a secure grip on the camera or smartphone, and the competitive price makes these a great affordable option. Undoubtedly, the best choice if budget is a real issue.



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Manfrotto 190XPR03

We review Manfrotto's updated 190-series tripod to find out whether it is the perfect support for the enthusiast photographer. AP 16 November

Canon PowerShot G16

One of the most popular compact camera series has just been updated. We test the Canon PowerShot G16. AP 16 November

Pentax K-3

A 24.3-million-pixel, APS-C-sized sensor with no anti-aliasing filter – is the K-3 Pentax's best DSLR to date? AP 30 November

TESTBENCH: SIX OF THE BEST

In our Christmas gift guide issue, we look back at six of the best products that have featured in our Six of the Best round-ups this year.

AP 23 November

MacWet Short Mesh Gloves £27.99

www.macwet.com

Originally reviewed in AP 13 July, MacWet's gloves won't do you much good in extreme cold but lend themselves nicely to photography in rough or wet conditions. Made of a thin polyamide and polyurethane material, operating a camera is easy, whether via button controls or a touchscreen. The gloves were designed originally as sporting accessories, hence the thin, high-grip material. While most gloves will make the user noticeably clumsier, you'll be very unlikely to drop anything with these on, making the MacWets good companions if you're shooting near (or in) a large body of water.



Stealth Gear Photographer's Gloves £44.99

www.marchwooduk.co.uk

call 01543 424 255

By far the thickest, bulkiest products on test, these gloves from Stealth Gear are the best choice for the photographer who will be truly going up against the elements. They are waterproofed and weather-insulated, providing real warmth and comfort even in bitter cold, and the silicone-padded palm provides a sturdy grip. All this protection does come at a cost to dexterity, although 'access ports' in the thumb and index finger allow the user to operate camera controls or touchscreens. The only real drawback is that the thumb sections feel disproportionately long, which doesn't help dexterity.

Under Armour ColdGear Tech Glove £30

www.underarmour.com

With the ColdGear Tech Gloves, Under Armour seems to be prioritising a streamlined, close fit, with a thin fabric that sits very tightly. Conductive material on the index fingers and thumbs allows for use of touchscreens, and this works very well indeed – operating a phone or camera touchscreen feels effortlessly natural. The silicone grip pattern on the palm side provides a secure hold. The material is very thin, and although the gloves are comfortable and well insulated, I would question how well they will hold up to long-term heavy use.

The gloves come in a range of sizes – the medium size we tested was a surprisingly snug fit, so I would recommend possibly choosing a size up from what you'd normally pick.



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- **Lenses for Landscapes** Andrew Sydenham
- **Essential Techniques** Damien Demolder
- **Landscapes for All Seasons** Joe Cornish and David Ward
- **Post Processing Using Photoshop and Lightroom** Michael Topham
- **Round Up: Free and Affordable Photoshop Alternatives** Michael Topham
- **Critique of attendees' photos and Q&A** The Expert panel
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For full details visit www.amateurphotographer.co.uk/landscape or call 0203 148 4326



Nikon Coolpix P7800

It has a 921,000-dot EVF and articulated LCD screen alongside its 12.2-million-pixel sensor and premium build body, so is the Nikon Coolpix P7800 the best P-series compact camera yet?

Callum McInerney-Riley
Technical writer



THIS series of Nikon Coolpix cameras – the first of which was released in February 2007 – were originally flagship models in the company's compact camera range, and were often widely regarded as among the best compact cameras on the market. However, the rise in smartphone photography has seen overall sales of compact cameras decline sharply year on year. For this reason, many other manufacturers have turned to developing premium compact cameras – a market that was previously dominated by Nikon and Canon – and their proliferation means that

the Nikon Coolpix P7800 will really have to fight its corner.

The P series has changed over the years with the release of each model. For instance, the P7600 featured an optical viewfinder, while the P7700 did not – perhaps to make room for the improved lens, although many P-series fans didn't appreciate this trade-off. The latest addition to the P series, the P7800, has a similar specification to the P7700, including a 12.2-million-pixel sensor and the same bright 28–200mm (equivalent) f/2–4 lens. However, this time the P7800 benefits greatly from a new electronic viewfinder while still having an articulated LCD screen.

FEATURES

At the heart of the Nikon Coolpix P7800 is a back-illuminated 1/1.7in-type (7.6x5.7mm) CMOS sensor with

AT A GLANCE

- 12.2-million-pixel, 1/1.7in CMOS sensor
- ISO 80–6400
- 921,000-dot EVF
- 3in LCD with 921,000-dot resolution
- 1/4000sec maximum shutter speed
- Street price around £495

a 12.2-million-pixel resolution. This sensor is the same size and resolution as its predecessor in the P7700. An ISO sensitivity range of ISO 80–6400 is available, and both raw files and JPEGs can be captured, with images processed by Nikon's own Expeed C2 processor. A continuous H mode is capable of shooting full-resolution images at 8fps, but only to a maximum of six shots. Other burst shooting modes allow 60fps or 120fps shooting at a reduced resolution of 1 million pixels.

Also inherited from last year's P7700 is the lens. This is a Nikon 6–42.8mm (28–200mm equivalent) 7.1x optical zoom lens. The maximum aperture is f/2 at 28mm and f/4 at 200mm. Inside, seven aperture blades make up the iris of the lens, which gives nice bokeh when photographing subjects up close. The lens also has a built-in 3-stop ND filter and lens-shift VR (vibration reduction) technology.

As already mentioned, many users didn't approve of the decision to remove the optical viewfinder from the Coolpix P7700, which meant it has to rely solely on its LCD screen. Although not an optical viewfinder, they should be pleased, then, with the return of a 921,000-dot electronic viewfinder in the P7800 alongside a 3in, 921,000-dot articulated LCD screen.

On the top of the camera sits a hotshoe compatible with Nikon



flashguns, and to the left of this is a built-in flash. This stays inside the body until raised and is capable of acting as a wireless commander for Nikon's Creative Lighting System lights. The SB-910, SB-900, SB-800, SB-700 and SB-600 Speedlight flashguns are all compatible, which allows the camera to offer the same wireless flash features as a DSLR. For those who already own Nikon flashguns, this is a big bonus.

Disappointingly, there's no integral Wi-Fi functionality, but there is an optional Nikon WU-1a Wireless Mobile Adapter that can be bought separately for around £45. This will allow the P7800 to be paired with an iOS or Android smartphone/tablet via Nikon's free Wireless Mobile Utility app, and images can then be uploaded, shared online and transferred.

8/10

BUILD AND HANDLING

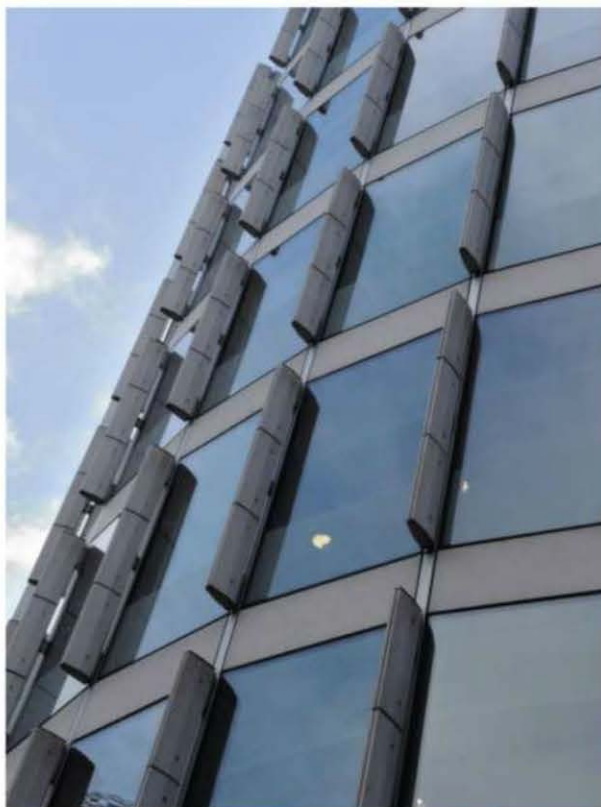
Due to the lens, EVF and large LCD screen, the P7800 isn't as pocketable as a typical compact camera. With dimensions of 118.5x77.5x50.4mm, the body is quite large. Its height is a 5mm increase over the P7700 and its 399g weight makes it 7g heavier than its forerunner, largely due to the magnesium-alloy body. While not particularly heavy, it cannot be described as light, either. This is a camera that should be carried in a large coat pocket or used with a shoulder strap.

A small indented thumbgrip allows the thumb to sit comfortably around the back of the camera, while on the front there is a chunky rubberised grip. This offers great support and, pairing the thumb and

Right: The lens has good sharpness even at the longer focal length, allowing objects at distance to be photographed without sacrificing image quality

Below right: Using the articulated LCD screen allowed me to shoot street photography in a subtle way to achieve natural-looking shots

Below: Using the in-camera raw file processing, I was able to bring back more detail from the sky (see *Features in use*)



handgrip, makes the camera easy to use with just one hand.

Above the front grip is a scroll wheel to control the aperture, with one for the shutter speed above the thumbgrip. This DSLR-like control system means quick changes are easy, providing the user understands which setting each wheel changes. However, in aperture mode, whenever I used the wheel above the thumbgrip to try to change a value, nothing would happen.

The button layout is very similar to the P7700 and the menus are nearly identical. Anybody familiar with Nikon menu systems will find it easy to navigate through, but others may take a while to get used to them. Most of the adjustments are made using the scroll wheel, which also has directional controls. Occasionally, changing settings such as ISO speeds can be difficult because it isn't always clear if selecting/changing something is controlled with a scroll gesture or a touch of the directional pad.

A function button found on the rear of the camera just above the LCD allows users to control picture style, quality, ISO, white balance and to turn bracketing on and off. This is where most adjustments are made to the settings. However, for customisation





the Fn1 custom-function button, located to the left of the lens, can be personalised to quickly access raw, white balance, ISO, D-Lighting, picture control and metering. An additional Fn2 function button is located next to the shutter button and controls show/hide info, virtual horizon, view/hide framing grid and turn off built-in ND filter. Overall, the camera is very open to personalisation.

Above: Inside the colour menu is a monochrome setting that can be tweaked in sharpening, contrast and it can also be toned in either sepia or cyanotype

One significant weakness of the P7800 is its processing time. Shooting the maximum six frames at 8fps with full-resolution raw and JPEG images the burst took more than 25secs to process using a Class 10 memory card. On a Class 4 memory card it was over 45secs. While processing the images, camera operation is frozen.

7/10

METERING

The P7800 has a 224-segment metering system that I found performs well in evaluative metering mode. Like most compacts with a sensor this size, the more challenging high-contrast scenes will need a slight adjustment to the metering in order to optimise the highlight or shadow detail. Thankfully, an exposure-compensation dial with $\pm 3\text{EV}$, stepped in thirds, is located above the thumbgrip, making it very easy to tweak should the metering be fooled by a tricky scene.

Spot metering is linked to the AF point, which allows better exposures of subject matter, although on occasion this can work against you. Sometimes I found that, with a scene the camera should have metered for correctly in its entirety, the resulting

image would be overexposed. However, this wasn't so consistent that I had to alter the EV dial, as the evaluative metering was usually very accurate.

8/10

DYNAMIC RANGE

The sensor in the P7800 is a 1/1.7in unit that, at 7.6x5.7mm, is bigger than the typical 1/2.3in sensor (6.17x4.55mm) found in most consumer compacts. It is, however, smaller than the APS-C (23.6x15.6mm) or 1in-type (12.8x9.6mm) sensors we have seen in many recent premium compacts. The dynamic range is good considering the sensor size. However, highlight detail is often lost in JPEGs, although some can be salvaged from the corresponding raw files.

I found that not much shadow detail is lost and even in very dark areas information can be brought back in Photoshop or using the supplied Nikon raw software. Also, with the active D-Lighting feature turned on, a decent level of detail can be lifted from the shadow areas in-camera. To achieve the best results with D-Lighting, I had to marginally underexpose the images to maximise the dynamic range appearance. However, using this function at higher

FEATURES IN USE IN-CAMERA PROCESSING

ONE VERY useful feature on the Nikon Coolpix P7800 is its in-camera raw-file processing. This allows some adjustments and changes to be made to improve or correct the raw file.

Once a picture is taken, select Playback>Menu>Raw (NRW) processing. This will allow the user to select the picture that is to be processed. To the right is a menu where it is possible to change the white balance to any of those featured in the shooting mode, and alter the exposure by $\pm 3\text{EV}$ in whole steps.

Below that is an option to select different picture controls, including standard, neutral, vivid and monochrome. These can be adjusted to add sharpening, contrast and saturation. On top of this, picture quality can be altered, as can image size, while distortion correction and control of the intensity of Nikon's D-Lighting is also possible.



Once the image is adjusted according to preference, selecting the EXE menu and pressing OK will allow users to export the image as a JPEG. This function was of great use when I didn't have time to change my settings before taking the shot. It's also good for fine-tuning images and is a lot less hassle than loading them onto a computer and editing that way. Of course, this is never going to be a complete workflow, but it is a handy addition for a quick photo fix.



ISO sensitivities means noise is present in certain areas and appears smudgy with less detail.

8/10

AUTOFOCUS

Like most compact cameras, the P7800 uses contrast-detection autofocus, which is reasonably speedy in optimum conditions. Focus is slower when compared to other recent compact cameras, but the speed will still be sufficient for the majority of enthusiast photographers. For street photography, I found that the AF is at times sluggish, particularly when the light begins to fade.

Overall, with a total of 99 different points spanning a reasonable portion of the frame, focusing is very accurate. It is only while shooting macro subjects when the focus is very precise that it had a tendency to be inaccurate and overshoot the point of focus.

For most situations I used the automatic focus point selection or I used the mode that allows users to manually define one of 99 different focus points across the screen. This increased the speed of the autofocus particularly in low light. Inside, in dim conditions with automatic focus point selection, the camera would take roughly 3secs to find focus. This is aided by the orange AF assist beam emitted from the front of the camera.

Over the course of the test I shot with various focal lengths between 40mm and 90mm, and I was impressed that the AF speed didn't decrease rapidly the further the lens was zoomed, as can often be the case.

Many different options are available in the AF area mode menu. These include auto, manual, center, center wide, subject tracking, target finding AF and face priority. Manual focusing is also possible.

7/10

NOISE, RESOLUTION AND SENSITIVITY

The P7800 offers an ISO sensitivity range of ISO 80-3200 in PASM modes, which is extendable to ISO 6400 using the H1 high ISO setting. In auto modes, the ISO range is ISO 80-1600. Luminous noise is only slightly visible between ISO 80 and ISO 400. Any setting between this shows only a comfortable level of luminance noise that does not detract from the image unless significantly magnified. Thankfully, the P7800 has an automatic ISO setting that will allow sensitivity to peak at either ISO 200, ISO 400 or ISO 800. Until ISO 800, the P7800 performs better than most cameras with a similar-sized sensor and resolution. Beyond ISO 800, fine detail starts to smudge and this gets progressively worse as the ISO sensitivity is pushed higher. This deterioration culminates at ISO 3200, at which point in-camera noise reduction produces smudges with solid edges.

The lens does suffer from some purple fringing in expected areas – mostly on high-contrast edges close to highlight areas, such as branches

Facts & figures

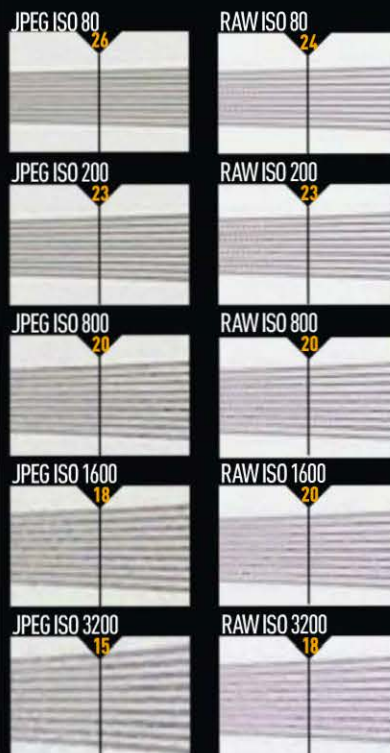


RRP	£499.99
Sensor	1/1.7in CMOS sensor with 12.2 million effective pixels
Output size	4000 x 3000 pixels
Lens	Nikkor 6-42.8mm (equivalent to 28-200mm in 35mm format)
File format	Raw (NRW+) + JPEG simultaneously, JPEG
Compression	3-stage JPEG
Shutter type	Mechanical and charge-coupled electronic shutter
Shutter speeds	60-1/4000sec
Max flash sync	1/4000sec
Aperture	f/2-4 in 1/3EV steps
ISO	80-3200 (H1 6400 expanded)
Exposure modes	Program, aperture priority, shutter priority, manual, auto, effects and scene modes
Metering system	224-segment matrix, centreweighted and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto1, Auto2, 7 presets, plus 4 custom
White balance bracket	Yes
Drive mode	Up to 8fps in continuous high full-resolution, BSS selector, multi-shot 16 and 120fps in high-speed mode
LCD	3in, TFT LCD vari-angle RGBW monitor with 921,000 dots
Viewfinder type	921,000-dot electronic viewfinder
Focusing modes	Auto, manual, centre normal, centre wide, subject tracking, target-finding AF and face detection
AF array	Multi-point AF, centre spot, selectable point
AF assist	Yes, built-in lamp
DoF preview	Yes (half-press shutter release)
Hotshoe	Yes
Built-in flash	Yes
Remote release	Optional cable release
Video	Full 1080p HD at 30fps or 25fps: 1280 x 720 pixels (30fps or 25fps), VGA: 640 x 480 pixels (120fps, 30fps)
Memory card	SD, SDHC and SDXC
Power	Rechargeable EN-EL14 Li-Ion battery
Connectivity	USB 2.0 Hi-Speed
Weight	399g (inc battery and card)
Dimensions	118.5 x 77.5 x 50.4mm

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0871 200 964. Website: www.nikon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 6-42.8mm lens set to 60mm at f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



200%

Brightening shadow areas on shots that are taken above 1600 will introduce a considerable amount of noise

FOCAL POINTS



Camera shown actual size

Dioptre adjustment

A large dioptre-adjustment dial allows precise adjustment to match the users eyesight when using the built-in electronic viewfinder.

EV indication light

A small orange light is located by the exposure-compensation dial, which illuminates when the value is not set to zero.

LCD screen

To protect the LCD screen, the monitor can be folded backwards and inwards so it is not exposed.

Filter thread

A 40.5mm thread accepts screw-in filters around the base of the lens housing. This can be used for wideangle adapters and various filters.

GPS

With a street price of around £199.99, the Nikon GP-1 GPS Module can be attached to the GPS port on the camera to allow geotagging.

Microphone jack

A standard microphone jack for an external microphone is located on the side of the camera, protected by a plastic flap.

Main menu



Shooting screen



Quick menu





against a bright sky. It's surprising that this is not removed in-camera in JPEGs. Some curvilinear distortion is also a problem in the form of barrel distortion at the widest and pincushioning at the telephoto end. However, there is a menu setting that allows the user to correct the distortion, and it can also be done via the in-camera raw-processing menu.

26/30

WHITE BALANCE AND COLOUR

All the white balance modes you would expect are available inside the P7800's menus. These include three manual presets, three different fluorescent-light white balance modes, custom Kelvin balance, cloudy, sunny, tungsten, incandescent and Auto1 and Auto2. These settings can all be tweaked and corrected inside the menu.

I found that for most situations, Auto1 was accurate and consistent, giving true-to-scene colours. However, it was occasionally thrown by conflicting light sources. Auto2 is another automatic white balance setting, but it is intended to achieve a warmer appearance than Auto1 by keeping the warmer tones shown inside the scene. Primarily, these are the rich warm tones created by tungsten light, but Auto2 is particularly good for overcast days, woodland shots or landscapes.

The P7800's built-in raw processing has a white balance option. So, should the white balance be off, the user can simply access the image in the raw processor and alter it. (see *Features in use*).

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

A 921,000-dot, vari-angle TFT LCD monitor with anti-reflection coating is featured on the P7800, as it was on the P7700. This 3in articulated screen is now RGBW instead of just RGB. The addition of

Using the supplied Nikon Raw software, I was able to pull back a lot more detail in the highlight areas to create a better image

a white pixel has made the screen brighter than that of the previous model and helps to extend the battery life as the power consumption of the LCD is reduced. This added brightness makes it better in tricky situations such as bright sunlight, while the non-reflective coating covering the monitor also helps. Overall, the LCD screen has a great resolution with good colour rendition and high contrast. The ability to position the screen at different angles is also of great benefit to those wishing to use it in bright conditions, or to shoot photographs from high or low perspectives.

The primary addition to the P7800 is the electronic viewfinder which, like the LCD, also has a resolution of 921,000 dots. Although this is respectable on paper, its performance fails to live up to expectation as colour rendition is washed out, and it suffers from a strong blue cast and lacks definition. Levels of contrast are also a letdown, with highlight areas such as skies often rendered completely white. Next to the EVF is a button that switches between the LCD and the EVF. It is disappointing to see no proximity sensor for this electronic viewfinder as it can be frustrating trying to review pictures, especially in conjunction with the slow processing time.

Video capture in 1080p at 30fps or 25fps is possible, as well as at lower resolutions of 720p and VGA. Also, the P7800 includes three high-speed movie mode settings, which film at 120fps (640x480 pixels), 60fps (1280x720 pixels), and 15fps (1920x1080 pixels). While in video mode, the built-in ND filter can be used and various filter effects can be applied. Audio is recorded via a built-in microphone that can be altered to help reduce wind noise. **AP**

8/10

Competition



Canon PowerShot G16
NOT YET TESTED



Sony Cyber-shot DSC-RX100 II
TESTED AP 27 JULY 2013

NIKON'S P series has always faced competition from Canon's PowerShot G-series compacts. However, further rivals now exist in the form of the Sony Cyber-shot DSC-RX100 II, Fujifilm XF1 and Ricoh GR, all of which offer larger sensors. The RX100 II (currently around £399) features a 1in sensor capable of producing highly detailed images, and has a larger dynamic range than the 1.1/7in sensor used in the Nikon Coolpix P7800.

That said, the Canon PowerShot G16 (around £530) remains the chief competitor, with a similar 12.1-million-pixel CMOS sensor and slightly brighter 28-140mm f/1.8-2.8 lens. The P7800 has the advantage of a longer focal length and EVF, but the G16 has built-in Wi-Fi, 9.3fps shooting, faster processing and an ISO range of ISO 80-12,800.

Verdict

THE NIKON Coolpix P7800 is great as a travel camera for users who wish to shoot mostly JPEGs at low sensitivities. It offers a wide zoom range, great build quality, a good maximum aperture and excellent resolution in the lower range of ISO sensitivities. However, push ISO speeds to higher thresholds and detail starts to deteriorate. Not only that, but the processing of burst or raw shooting is painfully slow. This was a complaint with the previous P7700 and it is surprising to see it has not been addressed.

Given that the EVF is the only significant change from the previous P7700, it is unfortunate that it doesn't have better contrast, saturation or good colour reproduction.

The dynamic range is decent considering its small 1/1.7in sensor, and the colours produced are bright and punchy without being oversaturated. Also, when shooting raw, should there be any issues with the colour – or anything else for that matter – in-camera raw processing can be used for corrections. I found this feature quite useful.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as Advanced compact										
Rated Very good										
80%										
FEATURES	8/10									
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									



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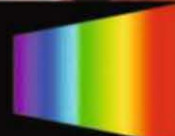
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AskAP

Let the AP team answer your photographic queries

REJECTED LIBRARY PHOTOS

Q I submit photographs to a photo library and occasionally have rejections for poor focus. The shots are mainly architectural and are taken on sunny days, often with a polarising filter, and using either a Sigma 10–20mm or a Nikon 18–200mm lens. The typical exposure is 1/250sec at f/8 and ISO 200.

Much of the time I use the wideangle lens at 10mm, but I am wondering if the focus quality at the wide end of the zoom does not meet the library's standards. Should I only use the Sigma from, say, 12–18mm, or should I replace it with a Nikon equivalent and restrain the use of my 18–200mm to well within its limits? Alternatively, is it just inconsistency with photo library staff? **Ron Ellis**

A Without seeing any examples, it's not possible to say for certain why the library is rejecting your images, but I would try not to take it too personally. Remember, it's in their interest (as well as yours) to get as many high-quality images for sale, so to start with it would be worth contacting them for clarification.

If they can't or won't tell you (some libraries simply don't have time to answer every query), then ask yourself if you can see an issue with the images that have been turned down. It could simply be that the images in question aren't that sharp, and if they aren't, you can start to try to work out why.

The obvious culprits would be camera shake, AF (or manual focus) that has 'missed' slightly or, as you've suggested, an optical issue, which could be anything from a faulty lens to a dirty filter – are you using a high-quality polariser? To narrow it down, look at the Exif data to see if any patterns emerge. Are the rejected shots taken with atypical settings (a wider aperture or slower shutter speed than you've noted above, for example), or is it happening with a specific lens at a certain focal-length setting? Maybe it's happening when you use the smallest aperture settings, in which case diffraction could be the cause (likely if you stop down to f/16 or smaller)? Or could it be that you've got Vibration Reduction active on your 18–200mm when you're using a tripod?

Of course, it could just be your kit, as you've suggested. I would certainly



question whether your Nikon 18–200mm is giving you the highest-quality images, especially at extremes of focal length and/or aperture. It's a good all-round lens, but I'm not sure I'd be relying on it for high-end professional work (others will no doubt disagree). Similarly, the Sigma 10–20mm is subject to conflicting opinions, with some users citing overly soft results and others seeing pin-sharp pictures – you may simply have a 'soft one'. However, as only some images are being rejected, not all of them, I would suggest the equipment you're using isn't the entire problem.

In short, without any examples, it's very difficult to try to second guess the library, but if you still struggle to find an explanation I'd be happy to take a look at some of your rejected shots.

Chris Gatum

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



REVITALISED SCANNER

Q With my previous computer, I used a Konica Minolta Dimage Scan Elite II with Windows XP and this gave excellent results – although the resolution was not great, the DMax of 4.8 was. I then upgraded my computer, which ran Windows Vista, but this wouldn't support the Minolta and, with no software update on offer, I bought a Canon CanoScan 8800F. This has a good resolution, but the results were never as good as those from the Minolta, which I have now rescued from the attic and would like to use again. How can I use my old scanner with no Windows XP operating system to run it on?

Erland Douglas

A In a word, I'd say the answer is VueScan. Ed Hamrick's long-standing scanner driver is well known for its compatibility with countless scanners, including the Konica Minolta Dimage Scan Elite II, and this model even has its own dedicated page at www.hamrick.com/vuescan/minolta_scan_elite_ii.html. It is also compatible with a wide range of operating systems, and will run under versions of Windows from XP through to Windows 8, as well as Mac OS and Linux operating systems.

You can download a fully functional trial from the company's website, so you can test it before you buy, and should you decide that it's what you're looking for there's a choice of two versions: the Standard Edition is currently \$39.95 (around £25), while the Professional Edition (which adds colour management, among other things) is \$79.95 (roughly £50). Either one of these will breathe life back into your Minolta scanner. **Chris Gatum**

POST-PROCESSING ON A TV

Q I have a very limited set-up and no longer have a desktop computer with monitor. My notebook's screen is not really up to the task, but it does have HDMI out and I have access to a large Samsung TV. Has anyone tried post-processing in this way, and are there any issues to be aware of? **Nailbrush**

A If this is your only choice, then you've got no alternative, but it's really not something I would advise. The main problem is that your TV isn't going to be displaying a 'neutral' image

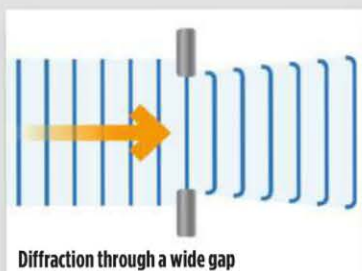
AP GLOSSARY

Diffraction

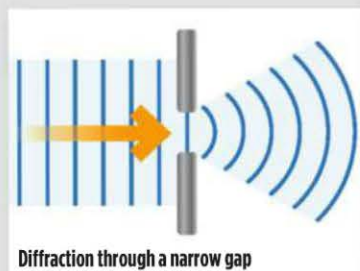
One of the first things that we learn when we start to take photography seriously is that a small aperture setting gives us a greater depth of field than a larger (or wider) aperture will – more of a scene appears 'in focus' at f/16 than it does at f/4, for example. If you have an interest in landscape images, then to get as much of a scene appearing sharp as possible you need to be using the smallest aperture setting on your lens. However, while this a logical approach, it is one that – rather counterintuitively –

can actually result in *soft* images.

The problem is, when light passes through the aperture in a lens it subsequently spreads out into the space beyond: this phenomenon is known as diffraction. At wide aperture settings, when the iris is open to allow lots of light through, the diffraction is negligible, but when you stop a lens down to create a physically smaller hole, the light spreads more radically as it passes the aperture blades. It is this heavy diffraction that results in a loss of image sharpness.



Diffraction through a wide gap



Diffraction through a narrow gap

in terms of colour, brightness and contrast. The picture may look great when you're watching your favourite programme, but it just isn't going to be accurate enough for colour or exposure-critical photo editing. As a result, any adjustments you carry out could make your images worse, not better. Unless your editing doesn't involve colour and/or exposure adjustments, or the colour, brightness and contrast aren't that important to start with (although I'm struggling to think of a situation where this would be the case), I would look for a different solution.

Chris Gatcum

SOFTWARE ALTERNATIVE

Q I was about to buy Lightroom 5, but then read reviews of DxO Optics Pro 8 (I'm also considering the Elite version) and am now undecided. I need to be able to process JPEGs and raw files, so which would be best and the easiest to use? I don't have the time to spend hours learning software – I find Photoshop a nightmare, so I don't use it. I need intuitive software that produces great results and does not cost a lot. I use a Nikon D300, so I have Nikon's View NX2 and could also use Nikon Capture NX2. What should I do?

Andy Whiteman

A Andy, I hate to say it, but it doesn't matter if you choose Lightroom, DxO, Nikon Capture or stick with Photoshop, you're going to have to accept that getting to grips with high-end image-editing software will involve a learning curve

if you want to get the best from it. None of these programs can really be described as 'intuitive' (especially not if you're coming to them with no previous experience) and they will all involve a certain amount of head scratching, trial and error, and maybe some tutorials to get you up to speed.

I'd be inclined to give Photoshop (or Photoshop Elements) another chance if you've already got it on your computer. Yes, it can be frustrating at times, but the difference here is that there are thousands, if not tens of thousands, of tutorials in print and online that will help you. The majority of AP's editing tutorials use Photoshop (or Elements), as do most books and online resources. Very few use DxO Optics Pro or Nikon Capture, though, so if you get stuck with those your support network is naturally smaller. In some instances, you may find that the answers may simply not be available.

The fact is, you don't need to learn what every button, slider and filter does. Start by concentrating on what you want to do, then look specifically into how it is achieved. Pick the option that makes most sense to you (there are usually several ways of achieving the same result) and build from there.

If, however, you still insist that Photoshop isn't for you, the next step would be to try the other options. All of them are available as a trial version, so you can try before you buy, but it's impossible to say which one will be most suitable for you. This is because different people like to work in different ways, so what I think is intuitive may not be for someone else. **Chris Gatcum**

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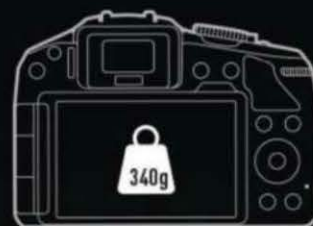
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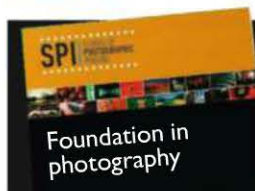


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Professor
Newman
explains...

Reach and cropping

With most amateurs not able to afford the long lenses used by professionals at sports events, **Professor Bob Newman** explains how to capture distant objects using shorter, more affordable optics

ONE OF Nikon's recent lens releases is the mighty 800mm f/5.6E lens, which matches the existing 800mm f/5.6L from Canon. Both these lenses allow the photographer to capture the proverbial gnat's whisker across a football pitch. They are the epitome of the long lenses seen ringing stadiums at major sporting events.

Many amateur photographers covet such lenses and the ability to bring distant objects in close. The problem for the amateur, of course, is the price. The Nikon lens costs £15,599.99. The Canon is a little cheaper at 'just' £12,600. Either way, one needs to be a truly committed and very well-heeled amateur to afford these lenses. For the rest of us, our solution to capturing these distant objects is to use shorter, more affordable lenses and extend the 'reach' by cropping, or using just a part of the full frame.

REACH AND MAGNIFICATION

The term 'reach' is commonly used to refer to the ability to capture small and distant objects. Essentially, this comes down to a question of magnification, or the ratio of the size of the original object to that of the displayed version of it that you see in the final image. We can think of magnification as happening in two parts, let's call them C, the capture magnification and R, the reproduction magnification. The total magnification is $C \times R$.

ACHIEVING MAGNIFICATION OPTICALLY

The optical side of the magnification (in a digital camera) is the ratio of the actual size of the subject to the size of its image projected on the sensor. For large subject distances, the simple geometry shown in figure 1 applies. It can quickly be seen that

the magnification is simply the ratio of the focal length of the lens to subject distance. That is, as the focal length increases, so does the magnification. We can double the magnification simply by doubling the focal length.

So, is there a way of increasing the focal length and therefore the magnification of a lens optically? There are, in fact, two ways, both well known to astronomers (who are often trying to get as much magnification as possible). The first method is to place a telescope in front of the lens. In photographic terms a telescope is called an 'afocal converter', and it works by providing additional magnification in front of the lens to which it is fitted. With the advent of digital cameras that are small and light enough to fit on the back of a telescope conveniently, this technique has become known as 'digiscoping'.

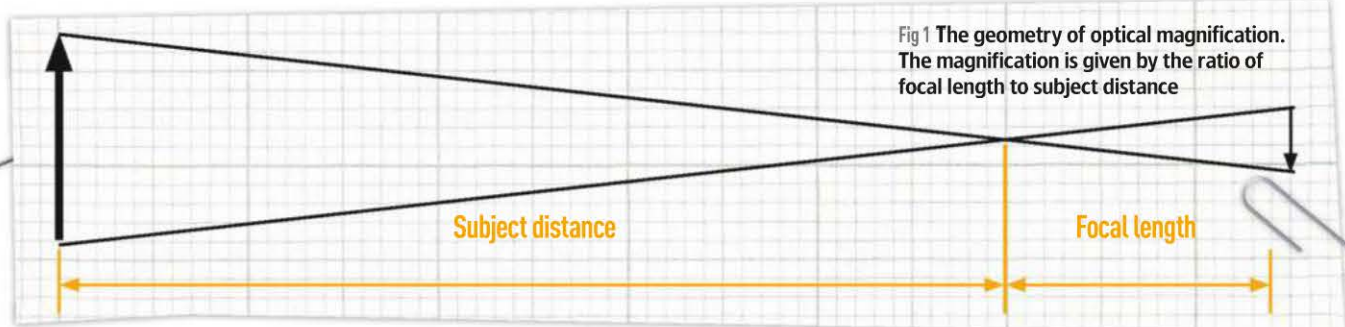


Fig 1 The geometry of optical magnification. The magnification is given by the ratio of focal length to subject distance

Nikon D800 with 300mm lens

Fig 2



Olympus E-1 with 300mm lens

Fig 2



Pentax Q with 300mm lens

Fig 2



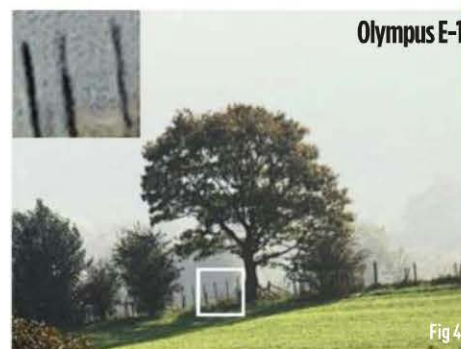
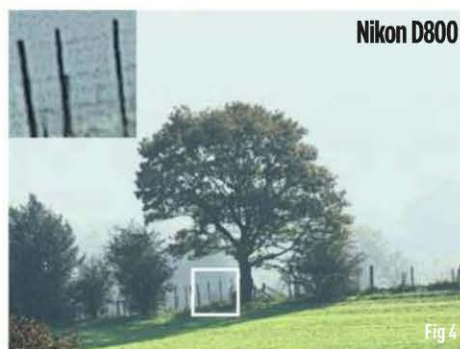
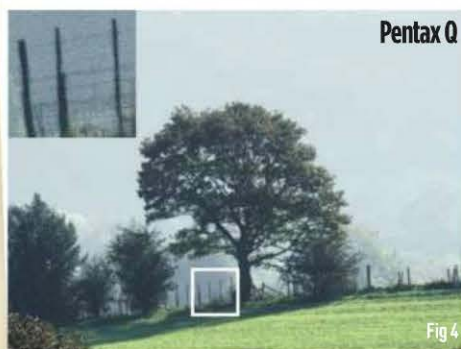
Fig 3



Fig 3

Figure 2. Cropping provides digital magnification by the crop factor. A 300mm lens on the D800 gives quite a wide view of this distant scenery. The E-1 brings things even closer, while the Pentax Q frames a single tree, all using the same lens from the same point

Figure 3. The quality of the crop depends largely on the number of pixels covering the subject. At the same magnification, the D800 fares better than the E-1 due to its greater pixel density



The Pentax Q fares better than the D800. With its tiny pixels, the Pentax Q can render this scene as well as the lens allows



The more conventional means of increasing focal length and therefore magnification is by using an adapter that fits behind the lens, commonly known as a 'teleconverter'. This is derived from an arrangement known as a 'Barlow' lens. That is actually a negative lens placed behind the main lens. This negative lens decreases the optical power of the combination, resulting in a longer focal length (yes, it is true, decreasing the power of a lens increases magnification at long distances, due to the geometry explained in Figure 1). The teleconverter spreads the light from the lens over a larger area, thus making the combined lens slower than the original. A 1.4x (increases focal length by 1.4x) teleconverter makes the lens slower by 1 stop, a 2x by 2 stops. A simple way of thinking of this is to factor in the new focal length to the f-number equation. The f-number of a lens is given by the focal length divided by the aperture diameter. So, if we have a 300mm lens with an f-number of 4, the aperture diameter is 300 divided by 4 = 75mm. Since the teleconverter is behind the aperture it does not change it, so if we add a 1.4x teleconverter the aperture stays at 75mm. However, the focal

length is now 420mm, so the f-number is 420 divided by 75 = 5.6.

A well-designed teleconverter detracts very little from the quality of the lens in front of it. However, it does spread the image out by the enlargement ratio (usually 1.4 or 2), and as a result the effective resolution of the lens will be reduced by the same amount.

ACHIEVING MAGNIFICATION DIGITALLY

With the advent of digital photography, it is much easier to control the second part of magnification – the reproduction magnification – than it was previously. The reproduction magnification is the ratio between the size of the image projected on the sensor and the size of the final viewed image. This definition is slightly obscured by the ease of resizing in modern digital systems at the time images are displayed. That is, the photographer will often have no direct knowledge of the size that the image will be displayed, which is decided by the device or medium on which it is viewed. Thus, we have fallen into a 'relative' magnification, where the magnification is relative to the 24x36mm frame of a 35mm

THE COSTS OF CROPPING

What is the penalty of cropping the image to achieve more magnification? Rather than work through this question theoretically, I have done a number of trials to demonstrate. I must apologise in advance for some shortcomings here – pressure of time has meant that they have been quickly executed, but they are good enough to demonstrate the salient points – and at least also reveal the difficulties of photography at extreme magnifications.

What I have done is take photographs with the same lens and settings on three different cameras. The lens is a Sigma 100–300mm f/4, set to 300mm. The cameras are a Nikon D800 36-million-pixel full-frame DSLR, an Olympus E-1 5-million-pixel four thirds camera and a Pentax Q 12-million-pixel compact system camera. The settings are f/8, 1/50sec and ISO 800 in all cases.

Figure 2 shows the full-frame photograph from each camera. The equivalent focal lengths taking into account the digital magnification due to the cropping are 300mm on the D800, 600mm on the E-1 and a whopping 1,680mm on the Pentax Q. The first question to be asked is, why can't we get the same results simply by cropping the larger sensors? The answer is, we can sometimes – it depends on the pixel density of the sensor. Figure 3 shows a crop from the E-1 and from the D800 cropped to the same size. Clearly, the D800 gives more resolution, because even with this crop, it is fielding 9 million pixels rather than 5 million. However, the tables are reversed when we use the Pentax Q. Figure 4 shows a crop from all three cameras to the same size as the Pentax sensor. Here the Pentax wins because it has 12 million pixels available, the D800 has 1.14 available while the E-1 has 0.63. Nonetheless, the win is not as clear-cut as the ratio would suggest, simply because the resolution for the Q is limited by what the lens can provide.

I should also point out that the E-1 has been focused a little behind the others. The other thing to point out is what is lost by using such extreme magnification and just a tiny part of the image – the light in the parts that have been discarded – with the penalty being noise. By cropping we effectively raise the ISO (in noise, not exposure terms) by the square of the crop factor. **AP**

'With the advent of digital photography, it is much easier to control the reproduction magnification than it was previously'



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won

innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

camera. This relative magnification is often quoted as the 'crop factor'. Thus, a camera with a crop factor of 1.5x will require 1.5x more magnification than a 35mm 'full-frame' camera. Using our CxR formula, we can quickly calculate relative magnifications using different formats.

For example, a 300mm lens on a 1.5x crop-factor camera will produce the same magnification as a 450mm (300x1.5) lens on a full-frame camera. Thus the 'crop factor' acts very much like the teleconverter described above, taking the central part of the image and 'spreading it out', this time using digital rather than optical magnification.

Those crop ratios assume that the whole frame is used but, of course, a photographer may choose to use less than the whole frame to achieve a larger crop factor and thus greater magnification.



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PENTAX 600 + PENTAX 5 - 155mm LENS AS NEW.	MINT-BOXED £199.00
PENTAX 40 AF + FLASH UNIT + 14 - 45 PANASONIC.	MINT-BOXED £249.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS.	MINT-BOXED £249.00
SIGMA 18 - 200mm f3.5-6.3 DC SLD GLASS FOR SONY.	MINT-BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN.	MINT-CASED £145.00

Canon Autofocus Digital Lenses, Canon FD

CANON EOS INRS BODY.	MINT- £325.00
CANON EOS INRS.	MINT-BOXED £395.00
CANON EOS 1 BODY.	EXC++ £115.00
CANON EOS 3 BODY.	EXC++ £145.00
CANON EOS 5 BODY.	EXC++ £39.00
CANON 17 - 40mm f4 USM "L" + HOYA FILTER.	MINT BOXED AS NEW £495.00
CANON 20 - 35mm f2.8 USM "L".	MINT- £275.00
CANON 24 - 70mm f2.8 USM "L" MK I + HOOD.	MINT-CASED £395.00
CANON 24 - 105mm f4 USM "L" IS + HOYA PRO FILT.	MINT-BOXED £475.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.	MINT-BOXED £799.00
CANON 70 - 300mm f4.5 USM IMAGE STAB DO LENS.	MINT-BOXED £999.00
CANON 100 - 400mm f4.5-5.6 USM "L" IMAGE STABILIZ.	MINT-BOXED £1,999.00
CANON 180mm f3.5 USM "L" MACRO LENS.	MINT-BOXED £399.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.	MINT-BOXED £999.00
CANON 40mm f2.8 STM LENS.	MINT-BOXED £139.00
CANON 50mm f1.8 MK II.	MINT BOXED AS NEW £199.00
CANON 50mm f2.8 IS USM MACRO.	MINT-BOXED AS NEW £295.00
CANON 100mm f2.8 USM MACRO + HOYA UV FILTER.	MINT- £345.00
CANON 15 - 85mm f1.35-5.6 USM IMAGE STABILIZER.	MINT-BOXED £475.00
CANON 17 - 85mm f2.8 USM IMAGE STABILIZER.	MINT-BOXED £585.00
CANON 18 - 55mm f3.5-5.6 USM IMAGE STABILIZER.	MINT- £575.00
CANON 18 - 55mm f3.5-5.6 IS MK II IMAGE STABILIZER.	MINT-BOXED £399.00
CANON 20 - 35mm f3.5-4.5 USM.	MINT- £175.00
CANON 24 - 85mm f3.5-4.5 USM.	MINT-BOXED £159.00
CANON 28 - 80mm f3.5-5.6 USM MK V.	MINT- £49.00
CANON 28 - 80mm f4.5 USM.	MINT- £99.00
CANON 28 - 105mm f3.5-5.6 USM.	MINT- £125.00
CANON 35 - 80mm f4.5 EF MK II.	MINT- £39.00
CANON 70 - 300mm f4.5 USM IMAGE STAB DO LENS.	MINT-BOXED £999.00
CANON 75 - 300mm f4.5 USM IMAGE STABILIZER.	MINT- £199.00
CANON 70 - 300mm f4.5 USM IMAGE STABILIZER.	MINT- £299.00
CANON 75 - 300mm f4.5-5.6 + HOOD.	MINT- £399.00
CANON 75 - 300mm f4.5-5.6 MK II.	MINT-BOXED £399.00
CANON 50mm CLOSE UP LENS TYPE 2500.	MINT-BOXED £135.00
KEICO DG CANON FIT TUBE SET 1220,36mm.	MINT-BOXED £99.00
CANON EF 25 EXTENDER TUBE II.	MINT BOXED AS NEW £79.00
CANON EF 1.4x EXTENDER MK II LATEST.	MINT-BOXED £325.00
CANON EF 1.4x EXTENDER MK II.	MINT-CASED £295.00
CANON EF 2.0x EXTENDER MK I.	MINT-CASED £199.00
CANON EF 2.0x EXTENDER MK II.	MINT-BOXED £299.00
KEICO TELEPLUS PRO 300 DEX 1.4 TELECONVERTER.	MINT-BOXED £159.00
KEICO TELEPLUS PRO 300 DEX 2.0 TELECONVERTER.	MINT-BOXED £199.00
TELEPLUS MC77 ELEMENT 2x TELECONVERTER.	MINT- £99.00
SIGMA 1.4x APO TELECONVERTER EX DG.	MINT-CASED £139.00
CANON 540 EZ FLASH + INST.	MINT-BOXED £99.00
CANON 540 EZ FLASH + INST.	MINT-BOXED £99.00
CANON 420 EZ FLASH + INST.	MINT-BOXED £99.00
CANON ST-E2 SPEEDLIGHT TRANSMITTER.	MINT-BOXED £129.00
CANON ANGLE FINDER B.	MINT-BOXED £159.00
CANON LC3 TRANSMITTER AND RECEIVER.	MINT- £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc.	MINT- £99.00
SIGMA 4.5mm f2.8 EX DG HSM CIRCULAR FISHEYE.	MINT-CASED £495.00

SIGMA 8mm f3.5 EX DG FISHEYE SLD GLASS.	MINT BOXED AS NEW £445.00
SIGMA 10mm f2.8 EX DG FISHEYE HSM.	MINT BOXED £345.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST).	MINT BOXED £325.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST).	MINT- £295.00
SIGMA 105mm f2.8 EX DG MACRO SUPER SHARP LENS.	MINT BOXED £345.00
SIGMA 180mm f3.5 EX DG MACRO DO SUPER LENS.	MINT-BOXED £375.00
SIGMA 600mm f8 MIRROR LENS MC MACRO.	EXC++ £59.00
SIGMA 10 - 20mm f4.5-5.6 EX DG HSM.	MINT CASED £295.00
SIGMA 12 - 24mm f4.5-5.6 EX DG HSM + HOOD.	MINT BOXED £375.00
SIGMA 12 - 24mm f4.5-5.6 EX DG HSM MK II LATEST.	MINT BOXED £445.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG.	MINT BOXED £245.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD.	MINT- CASED £299.00
SIGMA 28 - 300mm f3.5-6.3 ZOOM MACRO.	MINT-HOOD £79.00
SIGMA 70 - 300mm f4.5-6.3 APO MACRO + HOOD.	MINT- £59.00
SIGMA 150 - 500mm f5.6-6.3 DG HSM OPTICAL STABILISER.	MINT CASED £625.00
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TAMRON 10 - 24mm f3.5-4.5 DI II LD AF SP ASPHERIC.	MINT-BOXED £279.00
TOKINA 10 - 17mm f3.5-4.5 AT-X LENS (LATEST).	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW £1,095.00	
CANON AUTO BELLOWS.	MINT £99.00

Contax G Compacts & SLR & Ricoh

CONTAX G1 BODY.	MINT- £169.00
CONTAX TVS TITANIUM COMPACT ZOOM + CASE.	MINT-BOXED £189.00
CONTAX TXI TITANIUM COMPACT + LEATHER CASE.	MINT CASED £399.00
CONTAX 21mm f2.8 BIOGON T* WITH FILTER & FINDER.	MINT CASED £695.00
CONTAX 28mm f2.8 BIOGON T* + FLT & CONTACT HOOD/CAP.	MINT CASED £295.00
CONTAX 35mm f2.8 PLANAR T* + FLT & CONTACT HOOD/CAP.	MINT CASED £395.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD.	MINT £199.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD.	MINT-BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2.	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2.	MINT CASED £99.00
CONTAX GDI DATABASE FOR CONTAX T3.	MINT-BOXED £99.00
CONTAX SA-2 FLASH ADAPTOR.	MINT- £55.00
CONTAX TITANIUM FILTERS,HOODS,AND CAPS FOR G.	PHONE IN STOCK PHONE
CONTAX AF AUTOFOCUS BODY (RARE NOW).	MINT- £399.00
CONTAX ST BODY.	MINT-BOXED £125.00
CONTAX ARIA BODY (STRAP INSTRUCTIONS).	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION.	MINT £95.00
CONTAX 28mm f2.8 DISTAGON T* MM.	MINT BOXED £195.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.	MINT £255.00
CONTAX 50mm f1.4 MM.	MINT BOXED £295.00
CONTAX 50mm f1.7 PLANAR AE.	MINT £145.00
CONTAX 85mm f1.4 PLANAR MM.	MINT- £425.00
CONTAX 135mm f2.8 SONNAR T* MM.	EXC++ BOXED £195.00
CONTAX 35 - 70mm f4.5 VARIO SONNAR.	MINT BOXED £295.00
CONTAX TLA 200 FLASH.	MINT £55.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET.	MINT-BOXED £295.00

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LEICA M6 TTL BODY CHROME (VERY LIGHT USE).	MINT-BOXED £1,195.00
LEICA M4P 707M ANNIVERSARY 1971-1983.	MINT-BOXED £1,495.00
LEICA M6 P BLACK BODY.	MINT-BOXED £995.00
LEICA M4 2 BLACK BODY.	EXC++ £495.00
LEICA Mda body SER No 12659XX CIRCA 1970.	MINT- £575.00
LEICA Mda body SER No 14111XX CIRCA 1975-76.	EXC++ £475.00
LEICA Mda body SER No 1816XX C1985 NEEDS SERVICE.	EXC++ £179.00
LEICA IIF BODY DELAYED ACTION.	EXC++ £295.00
LEICA IIF WITH 50M f3.5 ELMAR.	MINT- £575.00
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON.	MINT- £795.00
LEICA CL BODY.	MINT- £495.00
MINOLTA CLE WITH 40mm f2 ROKKOR.	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE.	EXC++ £395.00
LEICA STANDARD CHROME CASE.	MINT- £79.00
LEICA FIT MINOLTA 90mm f4 ROKKOR.	MINT CASED £295.00
LEICA 50mm f2.8 ELMAR M COLLAPSIBLE LATE BLACK.	MINT- £525.00
LEICA 50mm f2 SUMMICRON BLACK 11819.	MINT-BOXED £949.00
LEICA 90mm f2 SUMMICRON CHROME M.	MINT CASED £1,275.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.	MINT BOXED £975.00
LEICA 90mm f4 COLL ELMAR MK II.	EXC++ IN KEYS £179.00
LEICA 135mm f2.8 ELMARIT M WITH SPEED.	EXC++ £275.00
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LEICA 135mm f4.5 Hektor + HOOD SCREW.	EXC++ £399.00
LEICA HANDGRIP FOR Hektor.	EXC++ £145.00
LEICA WINDER MC 2 FOR MC etc.	MINT-BOXED £145.00
LEICAFLX SL BODY CHROME.	MINT-BOXED £299.00
LEICA 50mm f2 SUMMICRON R 3 CAM.	EXC++ £299.00
LEICA 180mm f4 ELMARIT R 3 CAM.	EXC++ £345.00
LEICA 70 - 210mm f4 VARIO ELMAR R.	EXC++ £399.00
LEICA 70 - 200mm f3.5 FOR LEICA R FIT.	MINT-BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc.	MINT BOXED £145.00
LEICA ANGLE FINDER R (14300).	MINT BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE.	MINT £99.00
ZEISS 6x20 B MONOCULAR WITH CASE.	MINT CASED £125.00
ZEISS DISCOPE 65 T* FL ANGLED, 15445 E/Piece CASE.	MINT £399.00
SWAROVSKI 8 x 50 SLD "B" BINOCULARS WITH CASE.	MINT-BOXED £999.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER 35mm f1.7 ULT ASP + FILT&HOOD + M RING.	MINT- £385.00
VOIGTLANDER 35mm f1.7 ULT ASP + M RING SILVER.	MINT- £299.00
VOIGTLANDER WINDER T.	MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP.	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR R & R2.	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15.21,25mm ADAPTORS.	MINT BOXED £199.00

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BRONICA RF 45mm f4 ZENZANON FOR 645 R/F + FINDER.	MINT CASED £399.00
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BRONICA 50mm f2.8 ZENZANON MC.	EXC++ £399.00
BRONICA 150mm f3.5 ZENZANON MC.	MINT-BOXED £135.00
BRONICA 150mm f3.5 ZENZANON E MC.	MINT £99.00
BRONICA 150mm f4 E.	MINT- £99.00
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BRONICA 50A - 80mm f2.8 S. PRISM FOR BACK GRIP.	MINT-EXC++ £395.00
BRONICA 55mm f4 ZENZANON PS FOR SQ.	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ.	MINT-BOXED £199.00
BRONICA 150mm f3.5 ZENZANON FOR SQ.	MINT-CASED £145.00
BRONICA 50A 120 MAGAZINE BACK.	EXC++ £45.00
BRONICA 50A/100 POLAROID MAGAZINE BACK.	MINT BOXED £99.00
BRONICA 135W BACK FOR SQ VERY RARE.	EXC++ £165.00
FLU 645 WIDE S PROFESSIONAL WIDE 60.	MINT-CASED £395.00
FLU 670 MK II C/W 90mm f3.5 LENS.	MINT BOXED £975.00

MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 777II.	MINT BOXED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 777II.	MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 777II.	MINT £425.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ.	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 AF.	MINT- £295.00
MAMIYA 210mm f4 SEKOR G FOR 645.	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB.	MINT £169.00
MAMIYA RZ 67 PRO BACK.	MINT- £69.00
MAMIYA 220 BACK FOR RZ 67.	MINT- £395.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7.	MINT- £295.00
PENTAX 55mm f2.8 FOR PENTAX 645.	MINT BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.	MINT- £295.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS.	MINT- £595.00
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YASHICAMAT 1246 COMPLETE WITH CASE.	MINT £245.00

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HASSELBLAD 503 G3 BODY + WLF	MINT- £495.00
HASSELBLAD 500CM + 80mm f2.8 T* + HOOD BLACK	MINT- £975.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD	MINT- £995.00
HASSELBLAD 500C COMPLETE W/BLACK LENS	MINT- £599.00
HASSELBLAD 90mm f4 FOR XPN	MINT-IN KEYS £395.00
HASSELBLAD 500ELM / BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT BOXED £699.00
HASSELBLAD 150mm f4 SONNAR CF	MINT £395.00
HASSELBLAD 150mm f4 SONNAR CF	EXC++ + £375.00
HASSELBLAD 450A PRO FLASH COMPLETE	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK BLACK WITH D/SIDE HOLDER	MINT BOXED £245.00
HASSELBLAD A12 BACK	EXC++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM	MINT £199.00
HASSELBLAD 500CM + 80mm f2.8 T* + HOOD W/BLACK BACK	MINT £1195.00
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EOS 7D + 18-135mm IS	£1,479	17-55mm f2.8 EFS	£689	50mm f1.2	£1,349	200 - 400mm f4 IS Extender	10,999
EOS 700D + 18-135mm STM	£799	17-85mm EFS IS	£379	50 f1.4 USM	£315	430EX II Speedlite	£209
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Pixma Pro11 CASHBACK	£649	24-70mm f2.8 II	£1,849	85mm f1.2 II	£1,879	Powershot G15	£339
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D800 + 24-120 f4G Claim £100	£2,724	14-24mm f2.8G AFS	£1,339	300mm f2.8G AFS VR II	£3,999	Phone to arrange a Demo	
D800E Body	£2,349	18 - 200mm f3.5-5.6G DX VR II	£599	400mm f2.8G AFS VR	£6,499	CFV-50 for 500 series	£10,995
D800E + 24 -70 f2.8G AFS	£3,372	24-70mm f2.8G AFS	£1,249	500mm f4G AFS VR	£5,799		
D800E + 14 -24 f2.8G AFS	£3,472	24-120mm f4G AFS VR	£829	600mm f4G AFS VR	£7,149		
D7100 Body Claim £100	£839	28 - 300mm G AFS VR	£689	800mm f5.6G AFS VR	£15,599	28mm f4 HCD Lens	£3,439
D7100 + 18-105 VR Claim £100	£999	70-200mm f2.8G AFS VR II	£1,629	2x TC-20 E III Converter	£365	35-90mm f4 -5.6 HCD Lens	£5,485
D7000 +18-105 Claim £70	£739	70-300mm f4.5-5.6G AFS VR	£429	1.4x II or 1.7x II Converter	£319	50mm f3.5 HC II Lens	£3,162
D7000 Body Claim £70	£579	80-400mm f4.5-5.6 AFS VR	£2,099	PC-E 24mm f3.5 D ED	£1,479	HTS Tilt+ Shift Adapter	£4,113
D5200 +18-55 VR Claim £50	£579	55-300 f4.5-5.6G AFS VR	£279	PC-E 45mm f2.8 D ED	£1,419	80mm f2.8 HC Lens	£1,895
D5100 +18-55 VR	£399	10.5mm f2.8G DX	£569	SB910 Speedlight	£349	100mm f2.2 HC Lens	£2,740
D3200 + 18-55 VR Claim £30	£379	24mm f1.4G AFS	£1,489	SB700 Speedlight	£229	120mm f4 Macro HC II Lens	£3,690
D3100 + 18-55 VR Claim £20	£299	35mm f1.4G AFS	£1,329	SB-R1 Macro flash	£409	150mm f3.2 HCN Lens	£2,740
F6 Body	£1,530	35mm f1.8G AFS DX	£155	SB-R1C1 Commander kit	£549	210mm f4 HC Lens	£3,057
D3X Body	£4,999	40mm f2.8 Micro AFS DX	£219	SU 800 Commander	£269	300 f4.5 HC Lens	£3,690
MB-D12 Grip	£289	50mm f1.4G AFS	£285	105mm f2.8G Micro AFS VR	£629		
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500R / 500R / 500R Tx Kit	£1,449	<u>Phone for Accessories</u>	
500/500 PRO Tx Kit	£1,149	Travel pak - Small	£495
Large Travel Pak Kit	£560	Travel Pak - Large	£560
500/500/500 PRO Tx Kit	£1,799	Ringlight Converter	£272
750/750 PRO Tx Kit	£1,320	Fresnel 200 Spot	£520
2 Year Guarantee		Pulsar Tx + B/Trigger card	£129
750/750/750 PRO Tx Kit	£1,999	Pulsar Tx Radio Trigger	£76
1000/1000 PRO Tx Kit	£1,549	Pulsar Rx set	£76

Leica

S Body	£15,995
S Body + 70mm CS Lens	£19,995
M body silver IN STOCK	£15,995
NEW Leica C	£545
NEW Leica X Vario	£2,150
M Monocrom	£5,895
50mm f/0.95 Noctilux - Bk	£7,650
28mm f2 Summicron - Bk	£2,850
35mm f2 Summicron - Bk	£1,995
50mm f1.4 Summilux - Bk	£2,800
50mm f2 Summicron	£1,565
X2 Black or Silver	£1,350
Leica V-Lux 4	£635
D-Lux 6	£525
New Leica C	£545
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SIGMA 10-20mm f4-5.6 EX DC
SIGMA 10-20mm f3.5 EX DC
SIGMA 12 - 24 mm f4.5/ 5.6 EX II
SIGMA 24 - 70 f2.8 EX DG HSM
SIGMA 70-200 f2.8 EX DG OS
SIGMA 120-400mm DG OS
SIGMA 150 - 500mm DG OS
SIGMA 50 - 500mm DG OS nikon
SIGMA 85 f1.4 EX DG HSM
SIGMA 300 f2.8 EX DG HSM
NEW SIGMA 35mm f1.4 DG HSM
Tokina 11 - 16mm f2.8 ATX MK II
Tokina 12-24mm f4 II ATX ProDX
Tokina 100 f2.8 Macro ATX Pro
Tokina 16 - 28mm f2.8 ATX Pro EX

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ZE Canon, ZM Leica

15mm f2.8 F2/Z/ZE NEW	£2,150
135mm f2 F2/Z/ZE NEW	£1,590
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25mm f2.8/Nik F2.2	£750
28mm f2 F2/Z/ZE	£940
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85mm f1.4 F2/Z/ZE	£940
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100mm f2 Makro F2.2/ZE	£1,380
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25mm f2.8 Biogon ZM	£850
28mm f2.8 Biogon ZM	£770
35mm f2 Biogon ZM	£770

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190 XProB	£109	804 RC2 head	£53
190 CXPro 3	£225	808 RC4 head	£102
190 CX Pro 4	£232	410 head	£147
055 XProB	£119	701 HDV	£86
055 CX Pro 3	£253	MVH502AH	£140
055CXPro 4	£259	303 Plus	£295
460 MG head	£68	303	£269
494 RC2 head	£45	324 RC2	£85
		327 RC2	£127
		468MGRC2	£191
		468 MGRC0	£191
		300N	£123

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Hasselblad Flexlight 343	\$2195	Bronica ETRS Complete	\$2195
Hi-1 - 150mm HC - 120 back	\$2250	Bronica ETRS 40mm F4	\$2250
20mm HCD Lens	\$2500	Fuji ASK 4000 Printer	\$1695
120mm Macro HC Lens	\$1695	Minolta Spotmeter F	\$1695
150mm HC Lens	\$1,295	Leica Apo Televid 72 comp	\$1,295
Hasselblad ETRS Adapter	\$1,095	Ultravid 8 x 34 HD NEW	\$1,095
Hi-35 35mm Lens	\$1,095	Ultravid 135mm HD NEW	\$1,095
Hi-35 35-90mm Lens	\$3,495	Ultravid 8 x 42 HD NEW	\$3,495
Hass HM Film Magazine	\$225	Leica Monochrom body	\$225
Hasselblad 500mm C*	\$150	Fuji XPro 2 + 35mm T1.4	\$150
Hasselblad AT2	\$350	Leica X2 Silver	\$350
Hasselblad 150mm C Lens	\$295	Nikon D300S body	\$295
Leica Ultravid 135mm	\$1,095	Nikon D300S body	\$1,095
Hasselblad HM - 16-32 Mag	\$225	Nikon D700 1/6 Grip	\$225
Mamiya 55-110A Lens NEW	\$495	Nikon AFS 24-70mm Z6.8	\$495
Mamiya 645 Pk Back New	\$495	Nikon AFS 35mm F1.4	\$495
Mamiya 645 105 210mm	\$250	Nikon AFS 50mm F1.4	\$250
RZ67 Pro II Polaroid NEW	\$99	Nikon 155mm T2.5 A/S	\$99
Mamiya 645 105mm f2.8	\$179	Nikon 35mm F1.4G for D80	\$179
Mamiya 645 105mm f2.8	\$179	Nikon AFs 14-22mm F2.8	\$179
Mamiya 70-210mm Lens	\$395		

ty photographic kit for Part exchange or Commission Sale

F4	E295	Tamron AF 55mm F7.5 AF-200 VR II	8.2 Di N
	E1150	Nikon AF 18-55mm F3.5-5.6 VR II	
	E1450	Nikon AF 5 body	
	E1450	Nikon AF 18-200mm VR II	
F7 comp	E1159	Nikon AF 18-200mm VR	
	E1429	Nikon AF 24-120mm F3.5-5.6 VR	
F7E	E1450	Nikkor AF 20 35mm F2.8 D	
F7E	E4495	Sigma 12-24mm DC HSM(Nikon)	
F11.4	E1450	Nikkor 11-16mm F2.8 EX-D	
	E995	Sigma 70mm F2.8 EX-D	
	E995	Sigma 18-50mm F2.8 DC Nikon	
	E995	Tamron 28-75 2.8 XR Di Nikon	
	E995	Nikkor AF 17-55mm F2.8 G	
	E995	Tamron SP 70-200 F2.8 Di Nikon	
(2.8f)	E895	Sigma 12-24mm DC Nikon	
AG	E895	Sigma 18-30mm F2.8 EX DC	
AS	E225	Sekonic L358	
	E895	Sigma 10-20mm F4-5.6 Di	
Ex Demo	E1095	Sigma 1-3X Converter Nikon	
	E995	Sigma 120-300mm F2.8 Di Nikon	

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#4400	Canon T5E 24mm f/2.8 IS II	\$179
#4475	Canon EF 70-300mm f/2.8 L IS II	\$1,149
#4481	Canon EF 100-400mm 1:5 USM	\$1,599
#4499	Sigma 70-200mm f/2.8 OS EOS	\$599
#4536	Canon 70-300mm 1:4-5.6 L IS	\$1,199
#4537	Tamron 90mm f/2.8 Macro EOS	\$299
#4579	Canon EF 20mm f/2.8 MC USM	\$129
#4580	Tokina 12-24mm f/4 DX Canon	\$149
#4595	Canon EF 135mm f/2 L USM	\$1,199
#4601	Sigma SF 50-500 DG IF Asph. Canon	\$1,899
#4625	Sigma 150-500mm OS Canon	\$1,199
#4649	Canon EF5 17.8mm IS USM	\$179
#4650	Canon 24-105mm 1:4 L IS	\$1,599
#4659	Canon EF5 65mm f/2.8 Macro	\$299

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Mini TT1 CE Nikon £149
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3.0" Screen
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1080p FULL HD
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DUE NOVEMBER 2013!
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K-3
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3.2" SCREEN
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1080p FULL HD
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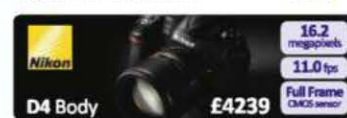
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CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Robby - Nottinghamshire



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CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammy - Limer



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12.0 fps
Full Frame CMOS sensor

1Dx Body £4845

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
"...honestly say that I have never been so excited about my equipment"
Snappeyfish - Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
"...bought this as an upgrade to the 5D Mk II and have never looked back."
Dave - Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
"...The full frame sensor is superb!"
Sander Cath - Luton

Canon EOS 7D



18.0 megapixels
8.0 fps
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6.0 fps
1080p movie mode
Full Frame CMOS sensor

5D Mark III From £2329

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CUSTOMER REVIEW: 5D Mark III +
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Zelo - Ireland

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TVS DATE KIT W	£325

135MM F2.8 SONN C	£120
LEATHER CASE W	£25
T/20 FLA W	£35
TVS DATE KIT W	£325

135MM F2.8 SONN C	£120
LEATHER CASE W	£25
T/20 FLA W	£35
TVS DATE KIT W	£325

135MM F2.8 SONN C	£120
LEATHER CASE W	£25
T/20 FLA W	£35
TVS DATE KIT W	£325

135MM F2.8 SONN C	£120
LEATHER CASE W	£25
T/20 FLA W	£35
TVS DATE KIT W	£325

135MM F2.8 SONN C	£120
LEATHER CASE W	£25
T/20 FLA W	£35
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135MM F2.8 SONN C	£120
LEATHER CASE W	£25
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135MM F2.8 SONN C	£120
LEATHER CASE W	£25
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TVS DATE KIT W	£325

135MM F2.8 SONN C	£120
LEATHER CASE W	£25
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TVS DATE KIT W	£325

135MM F2.8 SONN C	£120
LEATHER CASE W	£25
T/20 FLA W	£35
TVS DATE KIT W	£325

135MM F2.8 SONN C	£120
LEATHER CASE W	£25
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Sandisk Ultra 30MB/s

4GB 30MB/s	£24.76	£13.99
8GB 30MB/s	£36.12	£19.99
16GB 30MB/s	£70.06	£34.99

Sandisk Extreme 60MB/s

8GB 60MB/s	£67.07	£27.99
16GB 60MB/s	£116.19	£45.99
32GB 60MB/s	£208.89	£76.99
64GB 60MB/s	£365.45	£139.99

Sandisk Ultra C10: 30MB/s

8GB 30MB/s	£37.42	£7.99
16GB 30MB/s	£46.02	£12.99
32GB 30MB/s	£87.65	£24.99
64GB 30MB/s	£92.34	£48.99

Lexar

Compact Flash: 800X

8GB 120MB/s	£177.38	£34.99
16GB 120MB/s	£271.30	£67.99
32GB 120MB/s	£384.30	£109.99

Compact Flash: 1000X

16GB 150MB/s	£371.30	£99.99
32GB 150MB/s	£669.56	£189.99

SDHC Class 10: 400X

8GB 60MB/s	£136.73	£14.99
16GB 60MB/s	£198.47	£22.99
32GB 60MB/s	£246.54	£39.99

DELKIN DEVICES

Compact Flash: 500X

8GB 75MB/s	£39.99	£14.99
16GB 75MB/s	£69.99	£19.99
32GB 75MB/s	£79.99	£34.99

Compact Flash: 1000X

16GB 150MB/s	£99.99	£49.99
32GB 150MB/s	£169.99	£84.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AA 2450mAh Duracell	£6.99	
AA 2500mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Delkin	£44.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Rechargeable Ultimate Lithium. The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon	£9.99	
NB-3L for Canon	£9.99	
NB-4L for Canon	£9.99	
NB-5L for Canon	£9.99	
NB-6L for Canon	£9.99	
NB-7L for Canon	£12.99	
NB-8L for Canon	£9.99	
NB-9L for Canon	£9.99	
NB-10L for Canon	£12.99	
BP-511 for Canon	£12.99	
LP-E5 for Canon	£12.99	
LP-E6 for Canon	£29.99	£19.99
LP-E8 for Canon	£15.99	
LP-E10 for Canon	£12.99	
NP40 for Fuji	£9.99	
NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP95 for Fuji	£9.99	
NP140 for Fuji	£12.99	
NP150 for Fuji	£19.99	
NP400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL3/3A for Nikon	£9.99	
EN-EL3E for Nikon	£14.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
EN-EL12 for Nikon	£9.99	
EN-EL14 for Nikon	£19.99	
EN-EL15 for Nikon	£24.99	
EN-EL19 for Nikon	£12.99	
EN-EL20 for Nikon	£14.99	

LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 for Panasonic	£19.99
DMW-BCJ13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BLE13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£14.99
DMW-BMB9 for Panasonic	£24.99
D-L150 for Pentax	£12.99
D-L190 for Pentax	£12.99
D-L109 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII	£99.99
For Canon 5D MkIII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£59.99
For Canon 60D	£99.99
For Canon 450D/500D	£69.99
For Canon 550D	£99.99
For Canon 600/650D	£99.99
For Canon 1000D	£99.99
For Nikon D80/D90	£59.99
For Nikon D800/D800E	£99.99
For Nikon D7000	£99.99

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist chargers - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm)

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 18-55 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

A comprehensive range of aftermarket matt black screw-fit lens hoods for Canon, Nikon and Sony lenses.

This is just a sample, more in stock!

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

CLEANING

Green Clean

LensPen SensorKlear Loupe 6X magnification, with LEDs

LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99	
LensPen DSLR Pro Kit cloth, Pen, FilterKlear, MicroPro	£24.99	£17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and beltkey clip	£4.99	

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 46 to 77mm!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Mail Order Hotline **01463 783850** **The Kirk, Wester Balblair, Beauly, Inverness. IV4 7BQ.** **E: info@ffordes.com F: 01463 782072**

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Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

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photographic

55mm F2.8 N/L Leaf Shutter	E++ £249	M090 + BP90 Drive (9000)	E+/E++ £49 - £95	S827 Speedlight	E++ £99
55-110mm F4.5 N	E++ £159	M090 + NP90 Drive (9000)	E++ £65 - £95	S827 Speedlight	E+/E++ £49 - £59
70mm F2.8 Leaf Shutter	E++ £125			S828 Speedlight	Exc/E++ £59 - £79
105-210mm F4.5 C.U.D.	As Seen/E++ £189 - £249			S850DX Speedlight	E+/E++ £69 - £79
150mm F2.8	E+/E++ £189 - £249			S8600 Speedlight	E++ £149
150mm F3.5	E+/E++ £69 - £115			S8800 Speedlight	E++ £179
150mm F3.5 N	E+/E++ £59 - £99			S8800 Wireless Commander	E++ £159 - £189
150mm F3.8 Leaf Shutter	E++ £169 - £199				
150mm F4	E++ £69 - £99				
210mm F4 C	As Seen/E++ £29 - £59				
300mm F5.6 C	E+/Mint- £129				
Komura 2x Converter	E++ £35				
Teleplus 2x Converter	E++ £39				
Wulvar 2x Converter	E++ £49				
120 Insert	E++ £5				
135N Super Mag	E++ £75				
220 Insert	E+/Mint- £10 - £20				
Polaroid Mag	E++ £20 - £29				
Prism Finder 645	As Seen/E++ £29 - £59				
AD401 Strobe Bracket	Unused £45				
Auto Extension Tube 1	E++ £20				
Auto Extension Tube 2	E+/Mint- £20 - £25				
Auto Extension Tube 3S	E++/Mint- £20 - £25				
Power Release Type A 1m	E++ £25				
Deluxe L Grip	E++ £45				
Cable Drive N	E++ £45				

Mamiya 645AFD Series



645AFDII Complete	Mint- £299
645AFDII Complete + ZD Digital Back	E++ £399
645AFD Body Only	E++/Mint- £299 - £349
80mm F2.8 AF	E++ £199
120mm F5.6 HM Asph PC-TS Apo Digital Mint- £219	
150mm F3.8 AF	E+/Mint- £249 - £299
210mm F4 AF	E++ £399
Auto Extension Tube NA401	Mint- £99
Polaroid Mag 645AFD	E++ £39

Mamiya 77II Series

43mm F4.5 L + Finder	E++/Mint- £749 - £1,049
50mm F4.5 L + Finder	E++ £799 - £949
65mm F4.5 L	E++ £499
150mm F4.5 L	E+/E++ £349 - £399
210mm F8 L + Finder	E++/Mint- £699 - £899
Finder 150/210 PV/704	E++/Mint- £179 - £199
Panoramic Adapter AD701	E+/E++ £75
PE702 External Battery Case	E++ £49
ZE702 Polarisising Filter	As Seen/Mint- £69 - £149

Minolta AF

800Si Body Only	E++ £49
700Si + 28-80mm	E+/E++ £59 - £99
700Si + 28-80mm + VC700	E++ £89
700Si + 35-70mm + VC700	E++ £119
700Si + VC700 Grip	E++ £59 - £79
700Si Body Only	Exc/E++ £39 - £59
700Si Date Body Only	E++ £39
600Si + VC600 Grip	E+/E++ £49 - £69
600Si Body Only	E++ £39 - £59
500Si Super + 28-80mm	E++ £49
500Si Super Body Only	E++ £49
404Si + 28-100mm	E++ £49 - £69
404Si + 28-80mm	E+/E++ £39 - £49
404Si + 35-80mm	E++ £39
404Si Body Only	E+/Unused £9 - £25
Dynax 4 + 28-80mm	E++ £49
Dynax 40 + 28-100mm	E++/E++ £69 - £89
Dynax 40 Body Only	E++/Unused £49 - £59
Dynax 5 Body Only	E++ £49
17-35mm F2.8-4.5 AF	E++ £179
18-70mm F3.5-5.6 D	E++ £59
20mm F2.8 AF	E++ £229 - £249
24mm F2.8 AF	E++ £199
24-55mm F3.5-5.5 AF	E+/E++ £99 - £119
24-105mm F3.5-5.5 D	E+/E++ £139 - £159
28mm F2.8 AF	E++ £99
28-75mm F2.8 AF	E++ £299
28-80mm F3.5-5.6 AF	Exc/E++ £25 - £39
28-80mm F3.5-5.6 D	E++ £35 - £39
28-80mm F4-5.6 AF	E++ £29
28-80mm F4-5.6 Xi	E++ £29
28-85mm F3.5-5.5 AF	E++ £49 - £79
35mm F1.4 AF G	E++ £69
35-70mm F3.5-5.5 AF	E++ £25
35-105mm F3.5-5.5 SMC	E++ £79
70-210mm F4 AF	E++ £149
80-200mm F2.8 Apo	E++ £649
85mm F1.4 AF	E++ £99
100-300mm F4.5-5.6 AF	E++ £125
Sigma 8-16mm F4.5-6.8 DC HSM	Mint- £339
Sigma 28-200mm F4-5.6	E++ £49
Sigma 50-150mm F2.8 Apo HSM II	E++ £39
Sigma 105mm F2.8 EX DG Macro	E++ £239
Sigma 150-500mm F5-6.3 Apo DG HSM	E++ £649
Sigma 400mm F5.6	E+/E++ £149 - £159
Sigma 600mm F8 Reflex	E++ £179
Sony 11-18mm F4.5-5.6 DT	Mint- £319
Sony 18-55mm F3.5-5.6 SAM	Mint- £69
Sony 18-70mm F3.5-5.6 DT	E++ £299
Sony 18-250mm F3.5-6.3 DT	E++ £1,049
Sony 24-70mm F2.8 ZA SSM	E++ £1,299
Sony 24-105mm F3.5-4.5 DT	E++ £899
Sony 28-75mm F2.8 SAM	E++ £399
Sony 55-200mm F4-5.6 DT	E++ £109
Sony 85mm F1.4 ZA	E++ £399
Sony 85mm F2.8 SAM	Mint- £119
Tamron 90mm F2.8 SP AF	E++ £199
Tokina 11-16mm F2.8 ATX Pro DX	E++ £379
Tokina 28-70mm F2.8-2.8 ATX Pro	E++ £199
Tokina 100mm F2.8 ATX Macro	E++ £249
1200AF Ringflash	E+/E++ £79 - £119
1800AF Flash	E++ £95
2000i Flash	E++ £115
2000iX Flash	E+/E++ £220 - £225
2800AF Flash	E+/E++ £110 - £225
3500iX Flash	E++ £229
3600HSD Flashgun	E++ £79
4000AF Flash	E++ £29
5200i Flash	E+/E++ £39 - £99
5400iX Flash	E+/E++ £49 - £99
561000 Grip Set	E++ £29
Triplus AF Extension Tube Set	E++ £49
IR1 Infra Red Set	E+/E++ £39 - £59

Minolta Manual

X700 Black Body Only	E++ £59
X300 Chrome + 50mm F1.7	E++ £59
X300 Chrome Body Only	E++ £39
SRT101b Chrome Body Only	E++ £59
28mm F2.8 MD	E++ £25
28mm F3.5 MC	E++ £25
28mm F3.5 MD	E+/E++ £19 - £29
35-70mm F3.5 MD	E++ £39
45mm F2 MD	E++ £39
50mm F5.6 Macro	Unused £79
55mm F1.7 MC PC	E++ £39
200mm F4 MD	E++ £29
500mm F8 RF Reflex	E++ £199
Centon 500mm F8 Reflex	E++ £29
Nikon 35mm F2.8 PC Shift	E++ £299
Auto 132PX Flash	E++ £19 - £29
Auto 280PX Flash	E+/E++ £15 - £39
Auto 80PX Macroflash	E++ £89
Belows II + Copier	E++ £79
Extension Tube Set	E++ £10 - £29
Winder D	Exc/E++ £15

Nikon AF

F6 Body Only	E++/Mint- £799 - £949
F5 Anniversary Body Only	E++ £799
F4S Body + MP2 Control Back	E++ £249
F4S Body Only	Exc/E++ £99 - £249
F4E Body Only	E+/E++ £149 - £299
F4 Body Only	E++ £149
F100 Body Only	As Seen £79
F601 Body Only	E++ £249
F80 Black + MB16 Grip	E++ £69
F80 Black Body Only	E+/E++ £39 - £49
F80 Chrome Body Only	E+/E++ £39 - £49
F80 Date Body Only	E++ £59
F5S Chrome Body Only	E++ £29
F70 Body + CF52 case	E++ £59
F70 Body Only	E+/E++ £19 - £29
F801 Body Only	E++ £29 - £39
F801 Date Body Only	Exc/Mint- £19 - £49
Pronea 6001 + 24-70mm	E++ £79
Pronea S + 30-60mm	E+/E++ £39
10-24mm F3.5-4.5 G AFS DX	Mint- £329
15mm F2.8 G ED ED DX Fisheye	Mint- £79
12-24mm F4 G AFS DX ED	E++/Mint- £429 - £439
16-85mm F3.5-5.6 G ED VR AFS DX	E++ £299 - £349

Pentax Manual

17-35mm F2.8 ED AFS	E++ £699
17-35mm F2.8 AFS DX IFED	E++ £249
18-35mm F3.5-5.6 AFS	E++ £49
18-55mm F3.5-5.6 G AFS DX	E++ £59
18-55mm F3.5-5.6 G AFS DX VR	E++ £69
18-55mm F3.5-5.6 G AFS VR	E++/Mint- £79
18-70mm F3.5-5.6 G AFS DX	E++ £119
18-200mm F3.5-5.6 G AFS DX VR II	E++ £249
24mm F1.4 G AFS ED	Mint- £1,249 - £1,349
24mm F3.5 ED PC-E	Mint- £1,199
24-50mm F3.5-4.5 AFD	E++ £119
24-50mm F3.5-4.5 AFDN	E++ £119
24-70mm F2.8 G AFS ED	E++/Mint- £369 - £1,029
24-85mm F2.8 AFD	E+/E++ £219 - £299
24-120mm F3.5-5.6 G AFS DX	E++ £125 - £149
24-120mm F3.5-5.6 G AFS DX VR	E++ £179
28mm F1.8 AFS	Mint- £419 - £429
28-70mm F2.8 AFD	E++ £169
28mm F2.8 AFD	E++ £125
28-70mm F3.5-4.5 AF	E++ £99
28-70mm F3.5-4.5 AFD	E++ £99 - £99
28-80mm F3.5-5.6 AFD	E++ £49
28-105mm F3.5-5.6 AFD	E++ £59
28-300mm F3.5-5.6 G ED AFS VR	E++/Mint- £549 - £599
35mm F2 AFD	E++ £179
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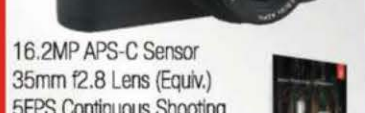


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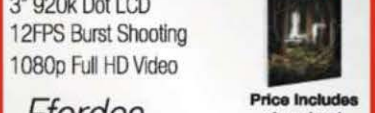
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 <p>Panasonic Lumix GF-6 + 14-42mm Std Lens £349* Panasonic Lumix GF-6 + 14-42mm + 45-150mm £529* *Less £30 Cashback With 3 Year Warranty</p>	 <p>Panasonic Lumix G-5+14-42mm Std Lens £359* Panasonic Lumix G-5 + 14-42mm + 45-150mm £579* G-5 + 14-140mm HD £699 *Less £50 Cashback With 3 Year Warranty</p>	 <p>Panasonic Lumix G-6+14-42mm £509* Panasonic Lumix G-6 + 14-42mm + 45-150mm £699* G-6 + 14-140mm HD £849** *Less £50 Cashback *Less £100 Cashback With 3 Year Warranty</p>	 <p>Panasonic Lumix GX7+20mm f1.7II £945* GX7+14-42mm £849* GX7 Body Only £795* (Available in Black or Silver) *Claim FREE Leather Case & Spare Battery With 3 Year Warranty</p>	<h3>LUMIX® G Series Lenses</h3> <table border="0"> <tr><td>8mm f3.5 Fisheye</td><td>£619</td></tr> <tr><td>12.5mm f1.2 - 3D Lens</td><td>£199</td></tr> <tr><td>14mm f2.5</td><td>£265</td></tr> <tr><td>20mm f1.7 Mkl (Black or Silver)</td><td>£315</td></tr> <tr><td>7-14mm f4</td><td>£1095</td></tr> <tr><td>12-35mm f2.8</td><td>£925</td></tr> <tr><td>14-42mm f3.5/5.6 (Un-Boxed from Kit)</td><td>£89</td></tr> <tr><td>X PZ 14-42mm f3.5-5.6</td><td>£275</td></tr> <tr><td>X PZ 45-175mm f4-5.6</td><td>£349</td></tr> <tr><td>14-140mm f3.5-5.6 O.I.S HD</td><td>£519</td></tr> <tr><td>35-100mm f2.8</td><td>£995</td></tr> <tr><td>45-150mm f4.5-6</td><td>£239</td></tr> <tr><td>45-200mm f4-5.6</td><td>£279</td></tr> <tr><td>100-300mm f4-5.6</td><td>£459</td></tr> <tr><td>Leica Summilux 25mm f1.4 ASP</td><td>£469</td></tr> <tr><td>Leica Elmarit DG Macro 45mm f2.8</td><td>£619</td></tr> </table>	8mm f3.5 Fisheye	£619	12.5mm f1.2 - 3D Lens	£199	14mm f2.5	£265	20mm f1.7 Mkl (Black or Silver)	£315	7-14mm f4	£1095	12-35mm f2.8	£925	14-42mm f3.5/5.6 (Un-Boxed from Kit)	£89	X PZ 14-42mm f3.5-5.6	£275	X PZ 45-175mm f4-5.6	£349	14-140mm f3.5-5.6 O.I.S HD	£519	35-100mm f2.8	£995	45-150mm f4.5-6	£239	45-200mm f4-5.6	£279	100-300mm f4-5.6	£459	Leica Summilux 25mm f1.4 ASP	£469	Leica Elmarit DG Macro 45mm f2.8	£619
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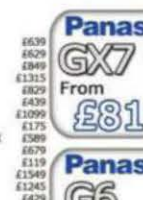
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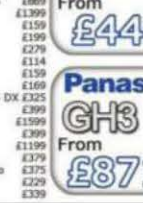
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Last week's Amateur Photographer showed a camera fair in Leeds - THIS IS INCORRECT. Camera fair is at DERBY, 10am Risley Village Hall, just off Junction 25 of the M1. Apologies for any inconvenience caused. Tel 07979 913156.

Camera Fairs

CAMERA FAIR POTTERS BAR
Sunday 17th November, Elm Court Community Centre, Mutton Lane, EN6 3BP. M25 J24, close to Potters Bar station. Admission. Earlybird 9.15am £4. After 10.30am £2. Refreshments. Details Peter Levinson Tel: 020 8205 1518

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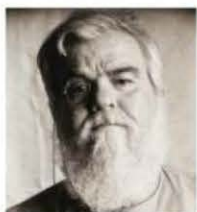
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ROGER HICKS

The internet is a great source of information about photography, but it does have its disadvantages

IT'S MUCH easier for a (bad) teacher to train people to repeat, parrot-fashion, what they're told than to let them ask awkward questions. This is the fundamental difference between training and education. Training teaches people how to do a specific job. Education teaches them to think and to find things out – and, if need be, to question or even challenge the teacher. Education is partly utilitarian, it's true, especially when it comes to basics like reading and writing. Mostly, though, it is open-ended. Sadly, many teachers think like trainers.

Combining education and training is often possible, usually desirable and sometimes necessary. But always, real learning involves three steps. First, what do you want or need to know? Second, where do you look for that information? Third, how do you know it's any good when you've found it?

The middle part, looking for information, is easier than it has ever been. A few key words in a search engine, and in seconds we have countless answers – possibly millions. But what of the first and third questions?

First, what do we actually want or need to learn about? Let's take an apparently simple concept, one that most AP readers will understand: ISO speed. In one sense, this is easy. A higher ISO speed means that the sensor or film will register an adequately exposed image when there is less light around. But what does 'less light' mean in this context? Again, at first sight this is quite easy. It's a question of shutter speed and aperture. Long shutter speeds let more photons hit the sensor or film. Shorter shutter speeds mean fewer photons. But wait, it's not immediately obvious why this matters. If we close our eyes and open them for a fraction of a second, or for five seconds, we'll still see the same things. We may not remember as many of them if our eyes are only blinked open, but fairly obviously sensors and film don't work in the same way as our memories. Also, would you care to attempt to define either 'photon' or 'quantum efficiency'? Let's put this to one side...

Apertures are still more confusing. A bigger aperture obviously lets more photons through in a given period of time. But what is an 'aperture'? Why do they follow that curious sequence of f/1.4, f/2,

f/2.8, f/4 and so on? Why do bigger numbers mean smaller apertures? Again, it's not difficult. Aperture measurements are a fraction: the size of the hole divided by the focal length of the lens. But hold on a minute: what is focal length? Why is it related to format? For that matter, what is APS-C and what is 'full' about 'full frame'? You need to know quite a bit about historical accidents to answer that one.

Next, why does halving the aperture number, from f/2 to f/4, not halve the light but reduce it to one-quarter? Again, it's easy: apertures are measured linearly (diameter), but the amount of light that passes is proportional to the square of the radius, πr^2 . Most of us will recall that from our schooldays. Some may not. It's a sort of exponential infinite regression: the answer to every question gives rise to two more questions.

This is where the internet is simultaneously enormously advantageous, because it breaks down complex concepts into bite-sized pieces, and enormously disadvantageous, because it gives little or no idea of how the information is (or should be) organised.

Unless we already know a certain amount about the subject, we may not even know what questions to ask. Even if we do, we need to know enough to judge whether or not the answers make sense.

The last question, about whether the answers make sense, can be the most demanding of all. We may need simply to say, 'OK, I don't know enough about the subject to understand this answer.' This can be difficult in its own right, as few of us are comfortable with admitting ignorance, especially when it comes to a subject where we aren't actually totally ignorant, but where we don't know quite as much as we think we do. Then, if we do know enough about the subject to understand the answer, and the answer doesn't make sense, we need to have enough confidence in ourselves to be sure about it. This can be even more difficult, the more so if the person spouting the drivel is more confident than we are.

Ultimately, therefore, learning anything comes down to both thinking and confidence. Both can be quite demanding. Learning can therefore be a lot harder than the internet might lead us to imagine. **AP**

'A few key words in a search engine, and in seconds we have countless answers – possibly millions'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 Fax 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

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